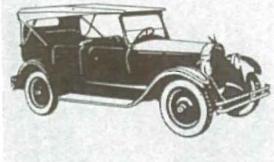


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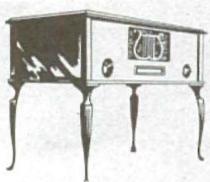
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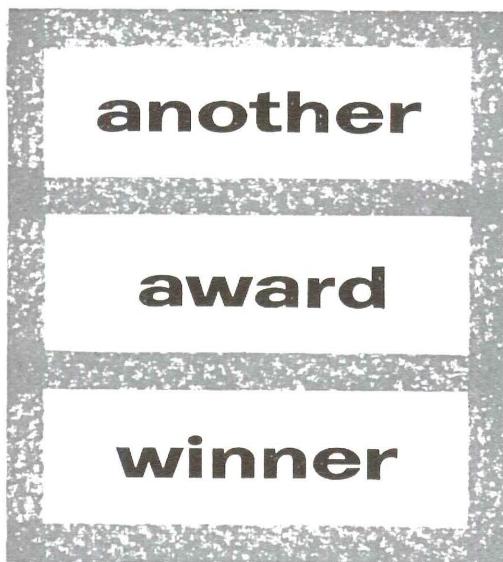
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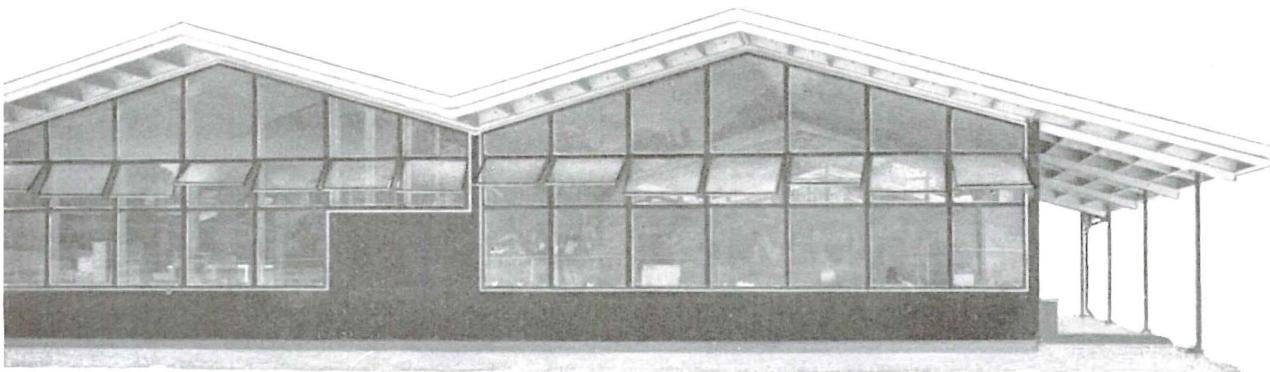
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MUSIC

Charles E. Ives has been mentioned often in this column, usually with an embittered tag of commentary to the effect that a creative mind so representatively American has never been accepted by American popular or official judgement as standing for anything but his own odd individuality. TIME has indeed complimented him, a courtesy offered few living composers of the first rank who are mentioned in its Music section; LIFE honored his seventy-fifth birthday with a portrait and a paragraph. His death went on the press wires, with none of the sentiment that has so often honored the aging of Sibelius. No symphony orchestra to my knowledge altered its program to perform his music, as happened soon after the death of Bartok, when almost overnight the American public discovered and fell in love with the work of a composer whom it has previously disregarded, even when his music was not kept from it. The death of Schoenberg stirred up again the irrational fury that quivers worldwide at the mention of his name; but his works began to be performed and recorded as never during his lifetime. What is happening to the art, the reputation, the genius of Ives? Has Yale, his *alma mater*, sounded the academic trumpets in his honor or gone to work to preserve his manuscripts? What, for that matter, has Yale done in memory of Horatio Parker?

Charles E. Ives was as American as his insistent use of the middle initial in his name. Those of us who have offered his music to the American public have been repeatedly baffled by the curious reception given it. Popular acclaim of an artist does not occur with a great mob shout. Admiration begins among a few of special opportunity and experience, is transmitted by them to a wider, less specialized public that accepts their judgement and is capable emotionally of even more than their enthusiasm, and at last permeates the potentially responsive general audience. During nearly thirty years the acceptance of Ives has hung between the first phase and the second of this process. For this reason such critics as Albeit Goldberg of the Los Angeles Times are able to write scornfully of an "Ives-cult."

Charles Ives himself did not share the indignation common among his admirers and friends. Indeed he objected to my complaint of it, in writing for his seventieth birthday, and pointed out to me in a letter that his music was being performed more than it had been. The objection was characteristic of him, his Yankee taste for facts regardless of wishes, his New England Transcendentalism that set its own high optimistic standards and then lived by them. He never lost confidence in the outcome.

Ives may have been the last of the Transcendentalists; he was far from the least and certainly one of the least embarrassed of them. He did not talk idealistically or angrily, like Henry James, Senior, of a more real world in opposition to the one he lived in. "The word 'beauty' is as easy to use as the word 'degenerate' . . . But personally, we prefer to go around in a circle than around in a parallelepipedon, for it seems cleaner and perhaps freer from mathematics—or for the same reason we prefer Whittier to Baudelaire—a poet to a genius, or a healthy to a rotten apple—probably not because it is more nutritious, but because we like its taste better . . ." He brought in the real world that he understood and lived by it. He applied his standards to his art and to his business; because of them he set aside every year a fixed part of his income for giving and insisted that his gifts should not be publicly acknowledged. He expounded Emerson and, perhaps more successfully than Emerson, lived what he taught. He taught by doing not by talking. ". . . If this composer isn't as deeply interested in the 'cause' as Wendell Phillips was, when he fought his way through that anti-abolitionist crowd at Faneuil Hall, his music is liable to be less American than he wishes." He was no gentle do-gooder; his rages were famous, his aroused language the high-water-mark of invective among those who had heard it. His demanding and often rubbed-raw sensibility, his ceaseless enthusiasm directed to the good of others, his merciless energy working all day at his business and all night at his art, his religious philosophy did not come with ripeness of years and full maturity. "Ripeness is all" would not have served him for a

motto. These were in full vigor when he left college to set up as a composer and in business.

Unlike the famous trio who died young, Mozart, Keats, and Schubert, he did not live and perish in and for his art. The insurance counseling business he established was unfailingly successful and kept him in financial comfort long after he retired from it. Nor did he, as might have been expected, make money first and afterwards retire to art. He did everything at once, without pathos, everything by the same standard, as transcendently optimistic and idealistic in his business relationships as in his music, and, by his standards, as realistic in music as in business.

His one prose book, *Essays Before A Sonata*, is unequalled in American literature for the high-level homeliness of its enthusiasm, the almost exhaustingly original language of its common-sense. To read Ives's paragraphs is like shouting out loud whether you want to or not. Melville's tribute to Hawthorne is the only thing in American literature like it.

"... If a man finds the cadences of an Apache war-dance come nearest to his soul, provided he has taken pains to know enough other cadences—for eclecticism is part of his duty—sorting potatoes means a bigger crop next year—let him assimilate whatever he finds highest of the Indian ideal, so that he can use it with the cadences, fervently, transcendently, inevitably, furiously, in his symphonies, in his operas, in his whistlings on the way to work, so that he can paint his house with them—make them a part of his prayerbook—this is all possible and necessary, if he is confident that they have a part in his spiritual consciousness."

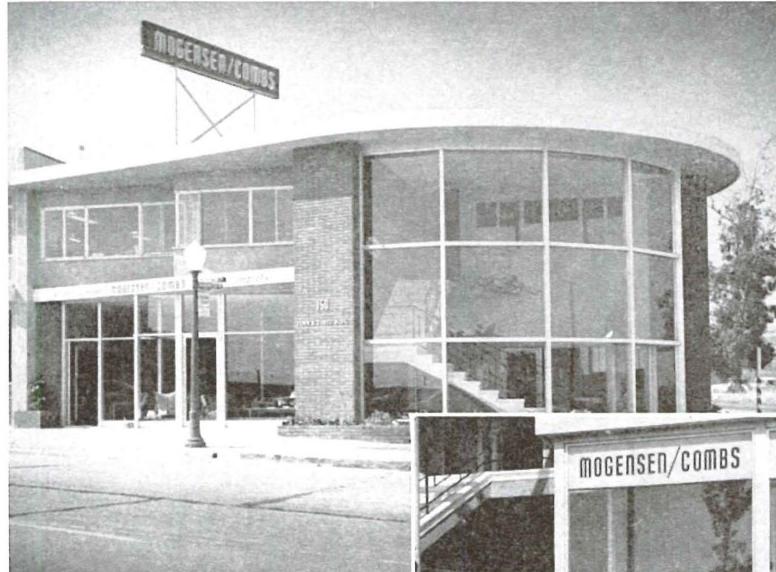
If it's optimism you want; if it's enthusiasm you want; a spiritual urging that goes higher than the sensationalism of the newspapers, or the tallness of the tall buildings, or the capacity for self-praise which in this country we equate with genius: you will find it in Ives.

And yet, curiously, like Mozart, Keats, and Schubert, who died young, Ives, though he lived to be just short of eighty, died at forty as a creative artist and not very long afterwards as a businessman—just plain wore himself out. The remaining forty, or thirty-five, years

were spent in a condition of increasing invalidism that slowly cut him off from any activity outside his house and towards the last from all but the rarest permitted visits by his friends. When I first began corresponding with him, in 1939, he could not answer a letter, except by speaking through his wife, with her so wonderfully fitting name, Harmony, and could sign his name only by a supreme effort. He grew unable to hear music, because of a progressive distortion in his auditory sense. But from the letters, except an occasional apology when he was not able to listen to the recorded performance you sent him or to get up off his couch to meet a friend, you would never know there was anything wrong with him. The voice came through the letters, artfully transliterated by his wife, as vigorous as ever. He had not put his art behind him. He had put into his art everything he had, and instead of dying, as he would have died in an age less medically gifted, he became suspended in the present existence of his part. His music was still as original, still as fresh, as new, as ready in significance with each new year, as free of fashion as Schubert's, as modern as each successive wave of "modern music," as large in scope and able to shock the conventional listener as Schoenberg's, vital with a real religion—like Bach rather than Mahler—the most American music ever put together, made of our melody in speech and dance and hymn: and it still is. You will find its mark on every American composer who has an individual style—delivered, that is, from the false originality of the academic clichés. No one can write American music and ignore Ives; one can ignore Ives and write American music, but it's not likely. Ives's music is the only standard an American composer has that isn't European at academic first, second, or third hand. Ives didn't reject the European tradition; he used it with a thorough awareness of its origins but reharmonized it, made it over again in his own idiom and language, as in college he remade with fresh harmonies the standard college songs.

"Beethoven's symphonies are near-perfect truths and perfect for the orchestra of 1820—but Mahler could have made them—possibly did make them—we will say, 'most perfect,' as far as their media

(Continued on Page 10)



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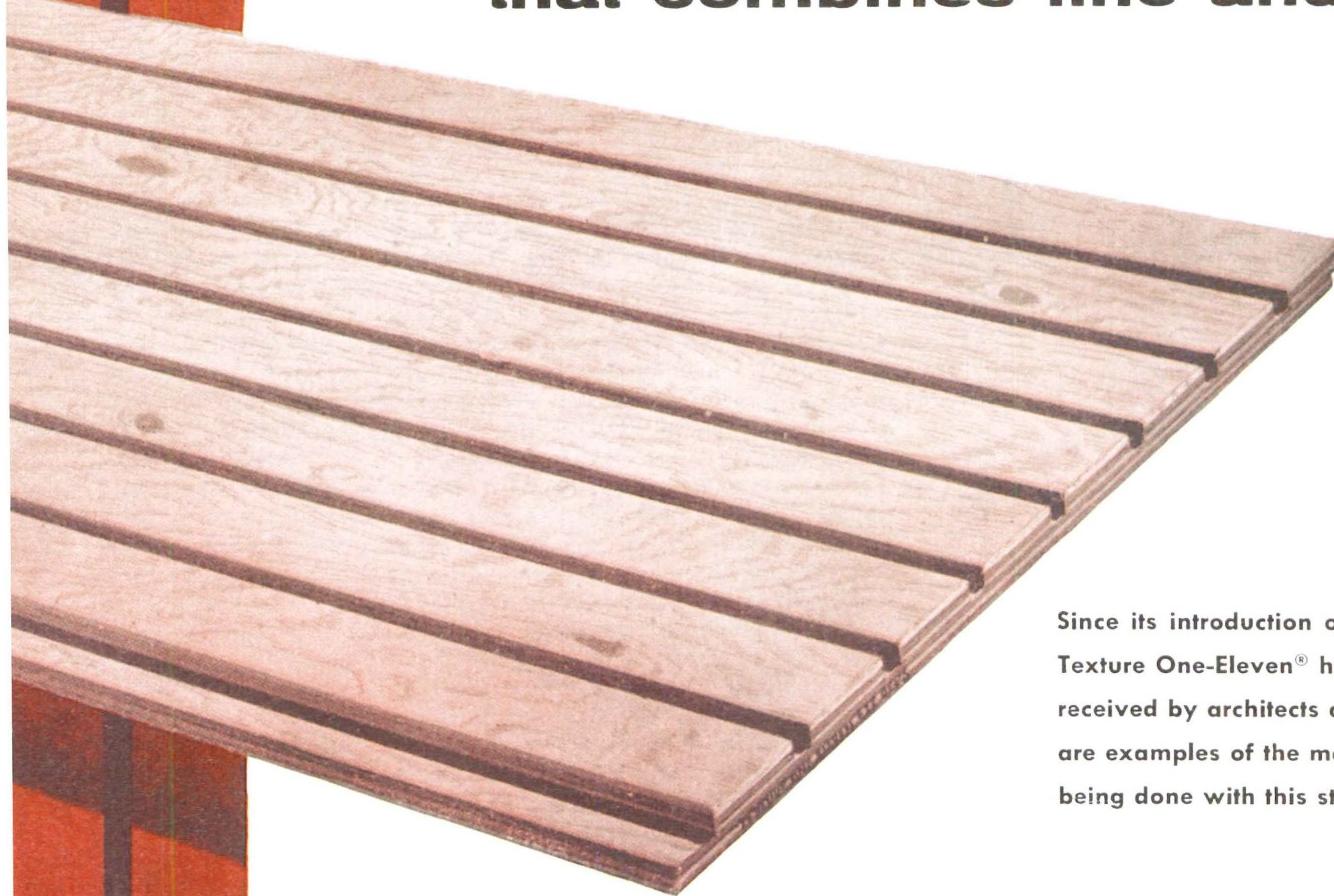
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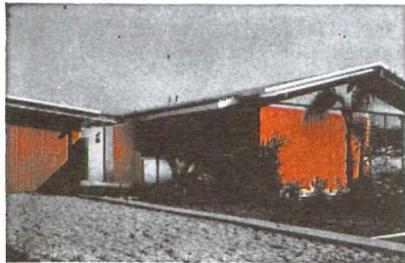
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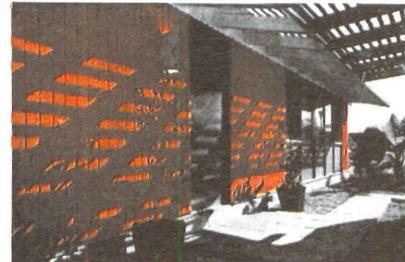
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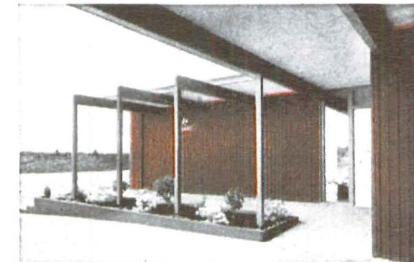
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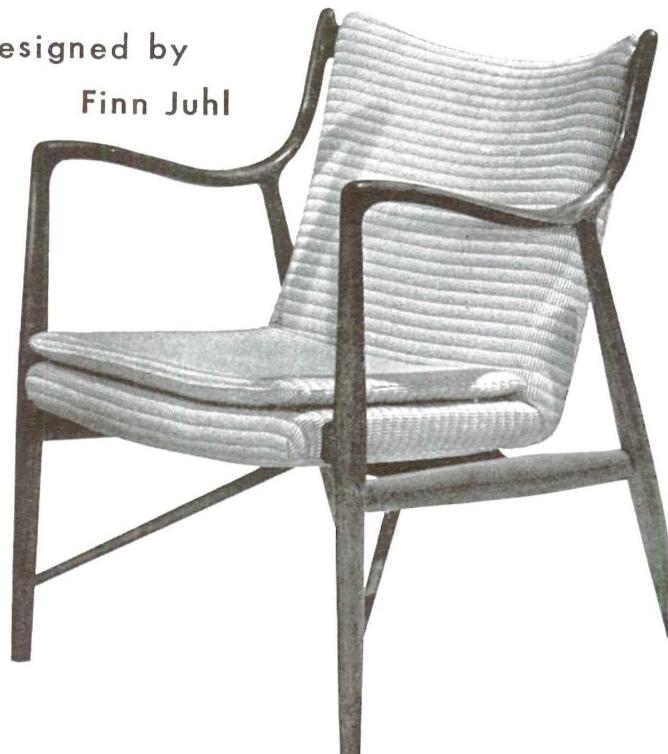


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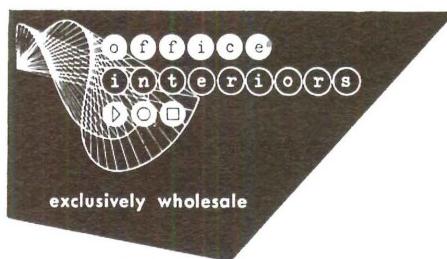
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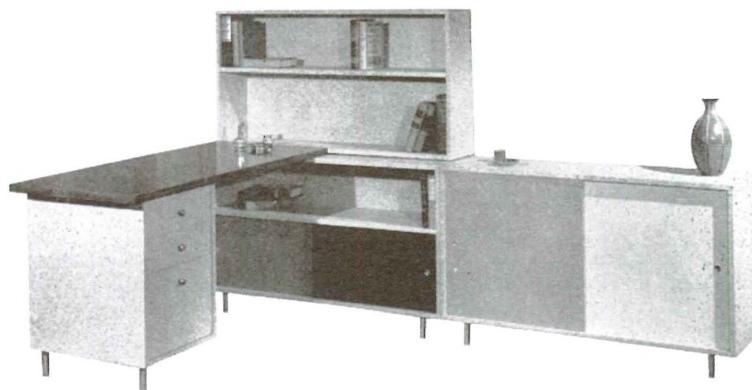
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MUSIC

Continued from Page 7

clothes are concerned, and Beethoven is today big enough to rather like it. He is probably in the same amiable state of mind that the Jesuit priest said 'God was in,' when he looked down on the camp ground and saw the priest sleeping with a Congregational chaplain. Or in the same state of mind you'll be in when you look down and see the sexton keeping your tombstone up to date."

Ives could take *Washed In the Blood Of The Lamb* and lap it into aerial obbligato variations as fine and remote as some by Bach or again beat it out like a great march of the Salvation Army, with tambourines and bass drum, flutes and banjos, in the streets of heaven, before the courthouse of the Lord, as Vachel Lindsay says, but improving Lindsay's verses in the process.

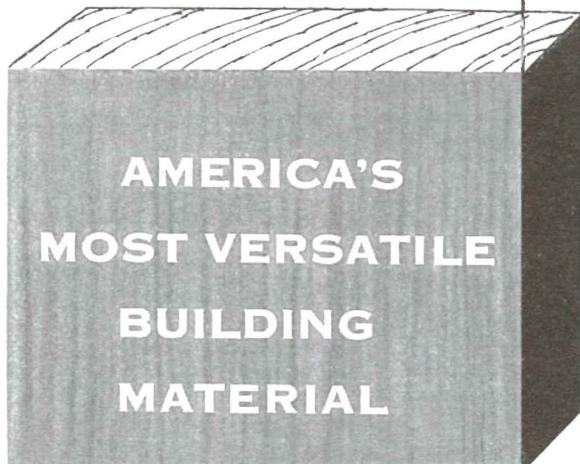
I don't know what it is that stands between Ives's music and full acceptance by the American public, but I think it's shame, shame mostly—meaning lack of inward self-confidence: we have plenty of the outward—the strange, immature shame Americans have at being themselves seriously, that made Sam Clemens and Huckleberry Finn the way he did, like a college president boasting that he reads detective stories, and made him unable, for all his pessimism, not to conform to the society he detested; the shame that drives some Americans to Europeanize and others to hate Europe, instead of being common-sense and equitable about it; the shame that makes our literary masters write about everything as unlike the general average American family as possible, although Eugene O'Neill did once, and Thornton Wilder did it once, and Tarkington, with reservations, did it; there was *Main Street* and *Babbitt*. No, what we admire on the intellectual level, natively speaking, has to be as morbid as our own self-consciousness, not cheerful as we generally live. Or spurious and bluffing, like Mencken when he waved culture like an old shoe rag by saying there wasn't a symphony orchestra in the South that could play the nine symphonies by Beethoven. How many orchestras are there now anywhere in the country that can play the nine symphonies and a good many others besides, including symphonies by American composers? Mencken was a symptom cocked snoot at a symptom. I don't hold with the Louisville experiment, throwing thousand dollar bills to composers and playing a procession of new-bought works in weekly, open-to-the-public auditions, to which I wonder whether anybody comes. We can be just as morbid in doing good to an extreme, instead of going about it carefully and with judgement. If the Louisville experiment had been spread over, say, fifty different orchestras, each taking its one work and polishing it up and doing it as a big thing of the season, without costing any more how much more good the good idea would have accomplished.

With all our symphony orchestras, is there any American symphony that has been played until it is accepted on a level with, as an equivalent of any standard European symphony? Like, for example, the fourth-rate Fifth Symphony, "from the New World," by Dvorak? Don't put me off with Gershwin or ballets. It isn't a standard of better or worse. What appears to be a slight against Ives is in reality a slight against the whole body of American music.

Single movements by Barber, ballets by Copland, the easiest of the six symphonies by Roy Harris, therefore called "the best," and a rag-bag of occasional performances, always a little condescending in the performer and a hell of a lot more condescending in the portion of the standard audience that will come around to hear it: after fifty years of composing by several hundred serious American composers this is what stands in America for American music.

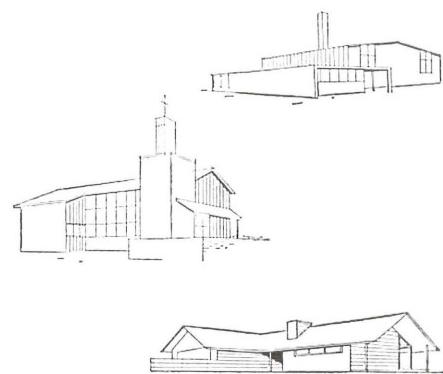
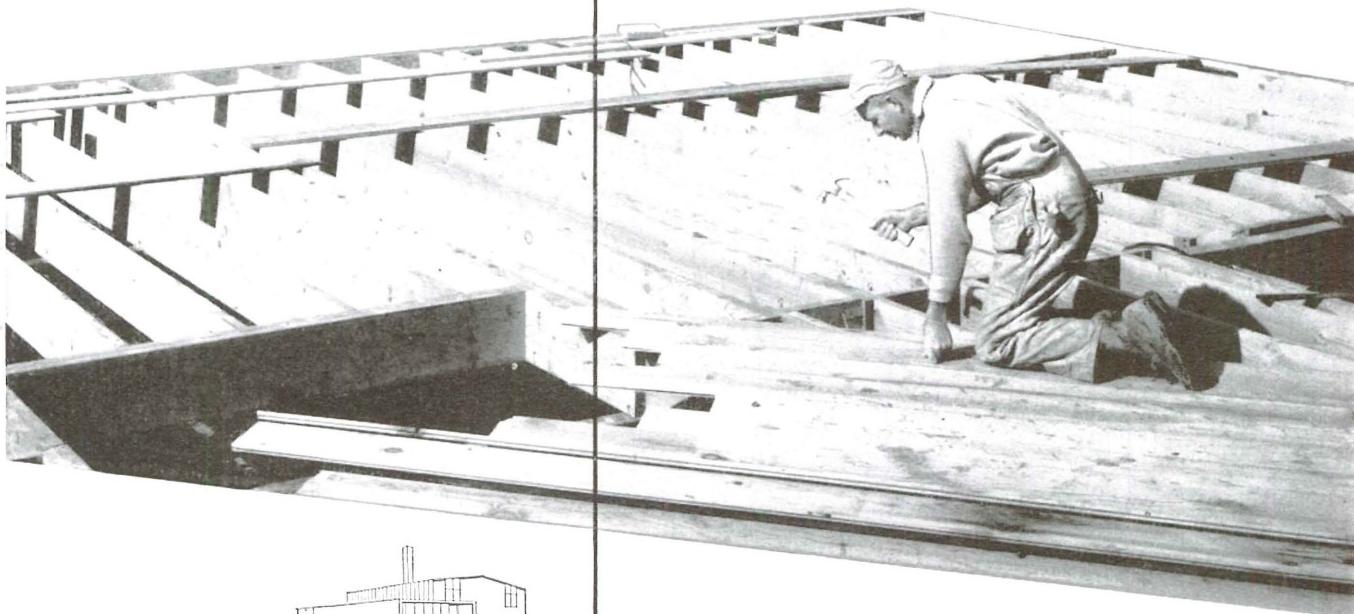
So for all the front we're putting up we have the nine symphonies by Beethoven, but we do not have in this country any rooted affection for American music, good or bad, great or less. We have no appetite for or understanding of it. We don't know in American music what is great and what less. And there seems to be no prospect that we will know, until a revolution occurs, not among our composers, who need affection more than subsidy, but among our listeners—not the few listeners of special opportunity and experience, who already know and value and occasionally perform American music—even distinguish the better from the worse—but the wider, less specialized public that judges music by a sort of borrowed snob-

(Continued on Page 32)



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in passing

As an appendix to the brief presented to the Supreme Court by the NAACP counsel, there was filed a social science statement entitled "The Effects of Segregation and the Consequences of Desegregation," signed by thirty-two American social scientists including many distinguished names, representing various disciplines and institutions. It was described as "a consensus of social scientists with respect to the issue presented in these appeals." Its contents form the basis of many of the questions to which the Supreme Court Justices addressed themselves during the final hearings.

Its conclusions are devastating to the doctrine, previously maintained, that separate *but equal* educational facilities for Negro children are in fact compatible with the American Constitution.

In essence the Statement insists that enforced segregation is a symbol of inferiority, and that children who are regarded by others, and consequently come to regard themselves, as inferior, are severely handicapped in their personal and intellectual development. It is pointed out, for example, on the basis of a number of important scientific studies, that "minority group children of all social and economic classes often react with a generally defeatist attitude and a lowering of personal ambitions. This, for example, is reflected in a lowering of pupil morale and a depression of the educational aspiration level among minority group children in segregated schools. In producing such effects, segregated schools impair the ability of the child to profit from the educational opportunities provided him."

A questionnaire sent to a large number of American social scientists inquiring into their views concerning the probable effects of enforced segregation under conditions of equal facilities, indicated that 90% of them felt that "enforced segregation is psychologically detrimental to the members of the segregated group." More than 80% were of the opinion that enforced segregation was detrimental to the majority group members as well.

Children of the majority group gain status not always in terms of personal ability and achievement, but through the unrealistic con-

viction that they are superior because of their physical appearance or racial origin.

The Statement also disposes of the question as to whether there are inherited differences in the abilities of Negroes and Whites which would justify educational separation of the two racial groups. After a brief review of the relevant evidence, the conclusion is reached that "fears based on the assumption of innate racial differences in intelligence are not well founded." The writer might add that he himself gave testimony to this effect in one of the cases heard in the lower courts, and his conclusions were not challenged by the attorneys for the state concerned.

Attention is given to the question of the probable effects of desegregation, since it has often been predicted that this would have dire consequences even leading to violence and bloodshed. In this connection an imposing array of evidence is available which indicates that the process of desegregation can and usually does occur without such unfavourable consequences. The admission of Negroes to a number of Southern universities, for example, took place much more smoothly and uneventfully than many people had anticipated.

The Statement rightly points out that the "most direct evidence available on this problem comes from observations and systematic study of instances in which desegregation has occurred. Comprehensive reviews of such instances clearly establish the fact that desegregation has been carried out successfully in a variety of situations although outbreaks of violence had been commonly predicted. Extensive desegregation has taken place without major incidents in the armed services of both Northern and Southern installations and involving officers and enlisted men from all parts of the country, including the South. Similar changes have been noted in housing and industry."

Apparently many people believe that *somebody else* will start the rioting, even though they themselves are prepared to accept the new situation. There will of course be difficulties in the way of further desegregation, but previous experience indicates that they can be surmounted.

(Continued on Page 35)

THE ARCHITECT
AND
CONTEMPORARY SOCIETY
by
LUCIO COSTA

*A paper delivered at the
UNESCO International Conference of Artists
Venice*

Two themes have been prescribed for the report which follows. The first, "The Multiple Housing Unit," is limited in scope; the second, and major theme is the extremely wide subject of "The Architect and Contemporary Society." The two subjects are, so to speak, complementary: the object implicit in the modern concept of the multiple housing unit—the group dwelling, in the conception and construction of which the governing consideration is not profitable letting but a better and a harmonious life for the occupiers and their families—coincides, in essence, with the prime aspect of the architects' task, the allocation and arrangement of living space with a view not merely to its most efficient utilization technically, but even more to the well-being of the individual "consumer." In this content, incidentally, "well-being" will not be restricted to mere physical ease but must also cover psychological comfort to the extent that the architectural planning may have contingent reactions upon it.

There is therefore nothing unsuitable in beginning by considering the indisputably topical question of the so-called "multi-housing unit," since this preliminary appreciation of the actual state of affairs today, from a precise and objective illustration of it, will provide both the necessary background and the right perspective for the broader considerations arising in connexion with the general theme common to the reports of all sections of this conference.

The principle behind the new concept of the multiple housing unit is that of the concentration of residential accommodation by building upwards, in independent blocks. These must be of sufficient size to allow of the provision of the general services and other conveniences needed by the groups of families occupying them. At the same time their space-saving ground plan will free extensive areas around them for planting as parkland, thus affording all households relief to the eye and hereby an enhanced feeling of privacy, despite their close physical proximity in a new size of unit.

The idea is an application, or more accurately—as will be shown below—a development of modern industrial technique and was first evolved in its full perfection by the forward-looking genius of Le Corbusier more than 20 years ago, though it is only now that, under the supervision of its originator, it has borne its first fruit in the admirable Marseilles scheme.

This experiment is one of exceptional significance and, even if criticism could be levelled at it in certain respects—for failings due not to errors in conception, design or execution, but to the fact that a scheme designed for residents of specific living habits is now within the reach exclusively of a public of entirely different social aspirations—this would not imply the condemnation of the doctrine in question, since the latter is founded on principles of indisputable validity.

It should next be pointed out that we are not concerned to argue the case between the detached individual residence and the multi-residence housing unit. Obviously, given a choice in these simplified

terms, anyone would be bound to prefer a handsome, comfortable house, standing in its own grounds, with its own garage and garden produce. Thus a preliminary point to be grasped is that there is no correspondence between the ideal answer to individual housing problems considered in terms of a privileged minority and the practicable answers to the same problems in terms of the general population.

Even were it possible to provide actual detached houses of simple design for every household of the urban population, the vast amount of building land required, the distances to be travelled, and the miles of roadway, cable and piping needed would brand such a course as costly madness, of which the end result would merely be to crowd the people uncomfortably on cramped sites miles from anywhere in tiny houses overlooked by every neighbour. The current solution, in the shape of unsuitably sited tenement blocks without the convenience of the general services and other shared facilities, is even worse, since it deprives the tenant of the slight advantages of a small house, even overlooked and distant from the centre, without giving him anything in lieu.

Reconsideration of the question in terms strictly of the technical problems and human values involved, will logically result in preference being given to the multiple housing in view of the exceptional advantages which it offers for well-balanced and successful family life, by making it possible to reconcile the claims of the individual with his family's demands on him. Incidentally this choice will also sound economically and financially if the job is tackled on the requisite scale.

To resume, a wide range of age groups is represented in the average family—children, adolescents, parents and grandparents. These age groups have different interests and in the small suburban one-family house, the lack of space and suitable accommodation for the pursuit of their respective interests, inevitably creates an atmosphere of tension in the home, so that it seems overcrowded, and hence causes the gradual break-up of the family. In the multi-family unit, on the other hand, the high degree of spatial concentration of the residential accommodation allows of the building of premises specially planned to cater ideally for the diversity of interests and activities in question and the legitimate desires of the residents for space and freedom are met, on lines appropriate to the age or preferences of each, within the actual residential unit—as it were, in an extension of the home.

Such annexes or extensions of the home proper make an harmonious and healthy family life a possibility by abolishing the normal domestic congestion and restoring to the *domus* its unique quality as the natural focus of attraction on which the family spontaneously centres.

These are thus sound reasons for a sympathetic view of the advantages presented by the new idea of group housing.

In the first place, given acceptance of the principle of concentration by vertical expansion, the site area can be greatly reduced compared to that normally needed for the siting of some hundreds of houses for tenants of a given income level. Thus an extensive belt of grass and trees can be retained around each block to afford all tenants a pleasant outlook and the benefit of privacy, while the system of uniform apartments in a multi-storey structure allows of all being orientated for optimum aeration and insolation in terms of the local climate. Thus, while the suburban zone will be appreciably reduced in extent, it will give an impression of much greater spaciousness thanks to the wide stretches of grass and trees separating the individual residential "units" or "vertical wards."

Further, experience shows firstly that there are extrovert families, who like the sight and sound of other families around them, and introvert, who are set on edge by noise and bustle, and secondly that differences in temperament, or merely in age, may produce a similar incompatibility of tastes within a single family, causing constant friction and discomfort all round. In the first of these cases, an adequate remedy is to hand in the sound-proofing of floors and party walls, which is easy enough if the task is tackled on scientific lines. It is to the second problem, of incompatibility of tastes within the family, that the group housing units as such will furnish the ideal, and hence the final, answer in the provision—on the ground floor or entresol or elsewhere in the building itself, on its flat roof, or in the form of annexes distributed freely about the park—of facilities for the various types and forms of association and community life or for such residents as may need personal privacy and freedom from interruption. These facilities will range from the park itself, with swimming pool and playing fields to readily accessible accommodation within or adjoining the block, set aside for a variety of purposes, e.g. children's

playroom, young people's club, gymnasium, an old people's common-room, a reading room with private cubicles for individual work, a workshop and hobbies room comprising various sections for Sunday amusement, a day nursery, kindergarten and primary school, an out-patients' clinic, infirmary and dispensary, a bar, tea-room, and restaurant, plus the "neighbourhood" type of small shop selling every-day necessities—baker, off-licence, butcher, delicatessen, greengrocer, etc.

In this way the progressive reduction in the residential area which has taken place as a result of the adoption of modern industrial techniques and in response to the social necessity of extending the right of essential comforts to ever broader strata of the population, has created the necessary conditions for the acceptance of a new formula of housing, offering such advantages that even the favoured strata, accustomed to standards of self-contained comfort, will also be led to prefer of their own accord, the multi-household unit, co-operatively organized on a basis of shared amenities, to their present apartments which lack the conveniences only attainable in large-scale structures following the new concept.

The fact is that modern techniques of industrial production, with their high standards of design and execution, are rapidly rendering obsolete the costly household equipment and complex installations reserved for privilege; the handling and use of modern mass-produced equipment is so much more efficient and convenient as to render the gradual abandonment of the elaborate and costly "custom-built" gear of yesterday inevitable.

Thus, then, the mere consideration of a specific and topical instance such as the multiple housing unit demonstrates clearly what is the prime function of the architect in contemporary society. In him are combined the technologist, the sociologist and the artist and the very nature of his profession and lines of his training make him the person best able to reach, from precise technical data, the solutions desirable and plastically valid in the light of the ineluctable physical, social and economic factors involved, and to give the result concrete shape in the form of plans.

As a technologist the architect must show the practicability, through modern mass production methods, of providing a solution to the problems of housing and rural and urban town planning which will really be the ideal one for the whole population.

On the sociological side he must show frankly and without suppression or political bias, the causes of the present maladjustment, the reasons for the widespread failure to grasp the problem, and why the solution, already worked out in all its details, is still delayed.

As an artist, he must demonstrate how the new functional premises on which building design is based and the plastic forms resulting from this revival of integrated architectonic treatment will open the way to the recovery of beauty in detail, harmony in the whole design and dignity in layout.

As yet the remorseless efficiency which is the fruit of the tremendous progress of modern technology has not been applied as whole-heartedly to the problems of civil building as in the remaining sectors of industry. The reason is the inhibiting effect on technologists of the full architectonic concept: they realize that they are dealing with a major art of a scope transcending their own province (it is of course the architect's business to lay down the proper weight to be given to technological considerations, to enable the engineers and others concerned to produce, efficiently, cheaply and on an expanding scale, both the new materials and prefabricated parts and the fixed and mobile equipment needed). However, the foregoing notwithstanding, present-day building technique and architectonic planning have long since reached a stage allowing of the full solution for all sections of the population of the problems of personal and community well-being and comfort.

It is, then, technically feasible, to provide by degrees ideal housing, ideally sited, for the whole population within a relatively short period; nothing, however, is being done. Why?

While the immediate reasons which will later be shown to be instrumental, in hindering the rapid adoption of the new technique in its present functional and artistic form, are various, nevertheless an underlying cause for the delay must not be lost sight of.

Today, just as much as 20 years ago, when it first fell to the writer to deal with the subject, there are certain aspects which the rules of tact require to be handled with prudent discretion. With an adult audience however, there would seem to be no reason for omitting the consideration of the main cause of the contemporary crisis in architecture and town planning—the more so, as we are not here concerned to discuss the question from the angle of any specific philosophical or political ideology but simply to note certain facts of

a technical nature arising out of the modern evolution of industry, and to exhibit the solutions which follow logically from that same evolution and will inevitably have to be taken into account by the ideologies or political systems which are to survive.

It is therefore proposed to state the point simply and directly, perhaps even bluntly, for a little plain speaking will do no harm at a time when a tendency to word-juggling sophistication obtains in so many sectors of modern life. Briefly then, the pace of social readjustment in the modern world is still leisurely and it has never speeded up to the quicker beat of the process of swift transition initiated by the industrial revolution, when the traditional craft techniques of manufacture yielded to the industrial techniques of mass production.

For thousands of years the necessarily limited potential output of hand manufacture was only sufficient to provide comfort for the few, who were thus a privileged minority; the lot of the vast majority was to work in the various trades to supply a necessarily restricted quantity of highly finished articles designed on the elaborate lines distinctive of the various stages in the evolution of craftsmanship. The ineluctable character of the limitations on output made any aspirations for social levelling on other lines than those of a return to the primitive way of life purely Utopian.

Then, in the course of a few decades only, the seemingly "natural" order of millenia was turned upside down by the truly limitless possibilities of mass production. Instead of the efforts of all being necessary to meet the requirements exclusively of a few, relatively few men and the necessary machinery are now in many instances all that is needed to provide enough for all. However the almost miraculous ability to mass produce the commodities and equipment now essential to the well-being of the civilized man predicates, as its corollary, the necessity for distribution on a similar massive scale: and with purchasing power still distributed in conformity with a social pattern which is itself the product of the limitations inherent in the traditional craft techniques of manufacture, the fact is that, even stretched to the maximum, the market is incapable of absorbing what industry can produce. It is not that genuine over-production of anything is even possible but simply that there are far too many people without the purchasing power to buy what they need. Thus the very structure of society, by making it impossible to achieve distribution on the scale essential, hinders the full development of modern productive capacity. At this point the problem passes from the technical, to the social and economic realm and thus lies outside the terms of reference of this conference. This does not, however, mean that it ceases to be of direct concern to technicians whose function it is to plan in the light of their appreciation of future developments. At present all rational planning, from the technical and human angles, on the broad lines desirable is invariably inhibited by the limitations consequent on the survival of a social order long since rendered obsolete by the potentialities within our grasp and therefore incompatible with the age as stopping the natural rhythm of its evolution. Accordingly, the widespread desire among architects and town planners for some solution of these problems is entirely understandable.

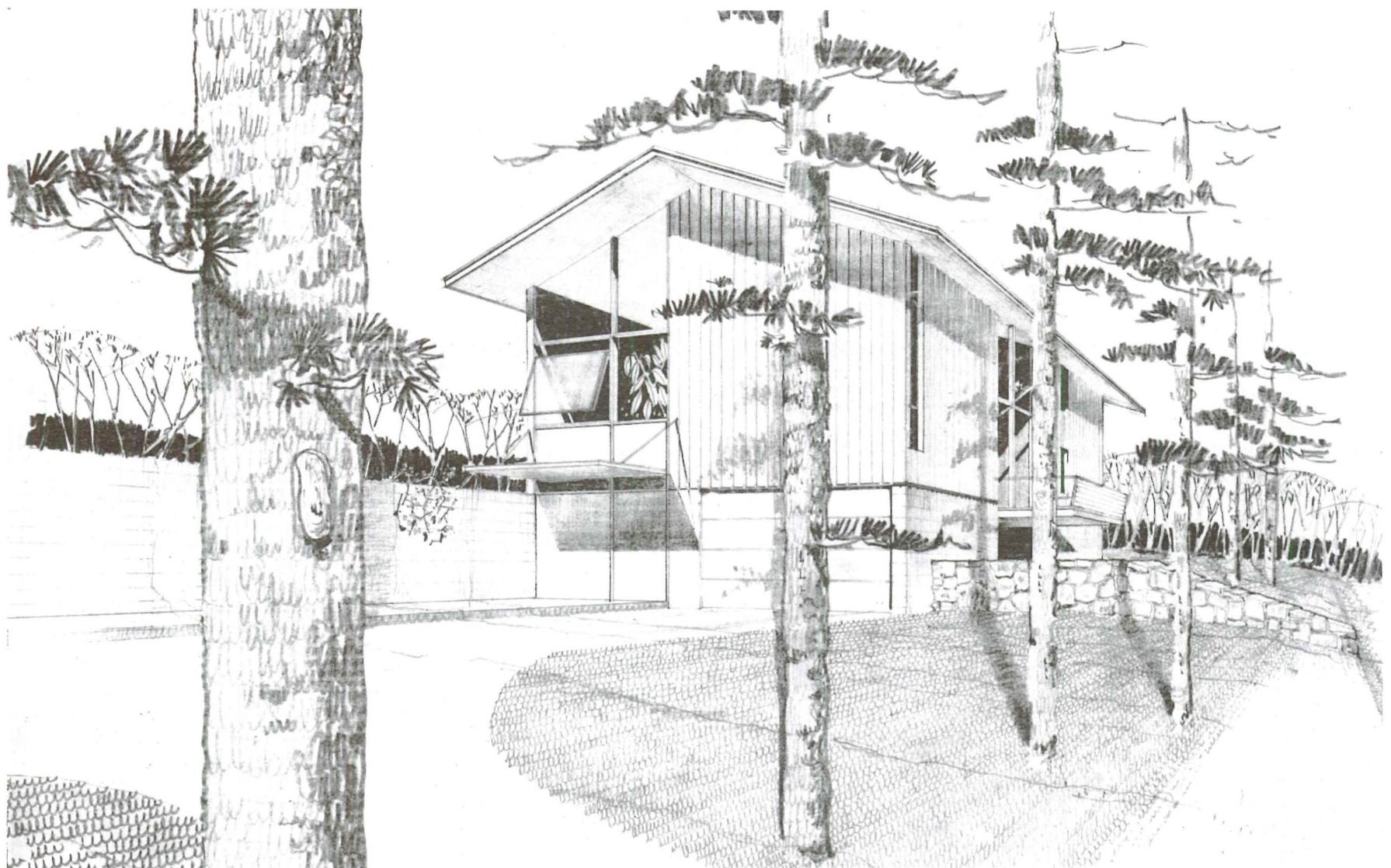
While the foregoing are the basic considerations of which the significance must ever be kept in mind, there are also other factors of a different order, as already indicated, which play their part in delaying, if not actually blocking the implementation on a general scale of the new architectonic and town planning ideas.

In the first place the very population groups concerned know nothing about either the principles on which the new town planning is based or the solutions, general and detailed, which modern technology offers for the housing question and they therefore, lack the wherewithal to form a really clear and objective picture of the consequences of the new ideas in a changed style of living, balanced and serene, and the antithesis of the feverish bustle wrongly associated with the notion of "modern life." What they cannot imagine they cannot desire; and lacking desire they will have no reason to claim what is already due to them of right. Obviously, the lack of any pressure of public opinion makes for indifference on the part of those responsible for the planning and execution of such work whether for official bodies or private firms.

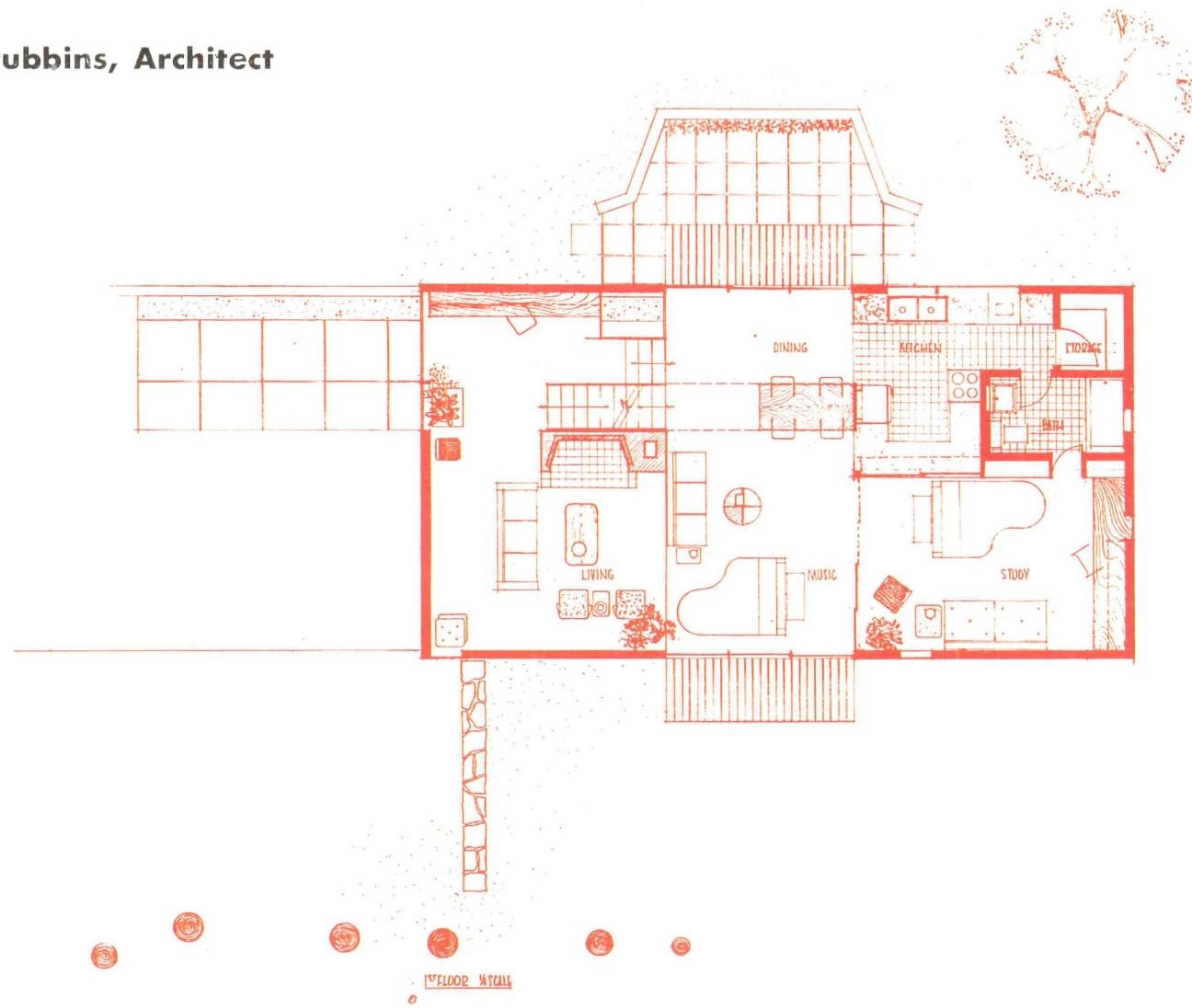
Clearly then, the enlightenment of the people is a task of capital importance and for it there are two media with great possibilities—films and toys. So far neither has been tried but they could be now, under Unesco's sponsorship and the personal supervision, among others, of Le Corbusier himself.

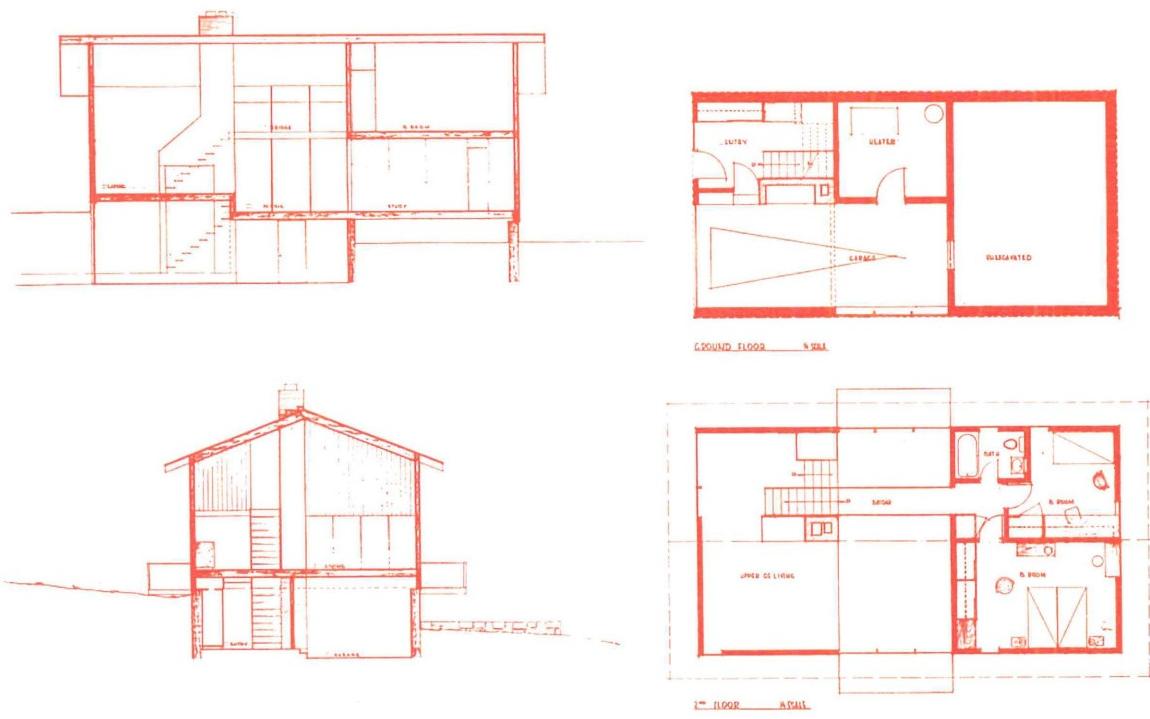
In the first case, a series of films could be made which were sound on the technical principles involved, but devised less on strictly "educational" lines than as idealizations to show the masses the

Continued on Page 34



House by Hugh Stubbins, Architect





This house was designed for a professor of music, his wife, and teen-age son. The site is a New Hampshire hillside on approximately half an acre of sloping land, sloping up hill from the street. A line of large white pine trees borders the land on the northern exposure and are intermittently spaced about 50 feet back from and parallel to the street, which is on the west side of the property.

The owners required a living room designed principally for music and the accommodation of two pianos and some way to move one of them easily into a study for practice. It was required that the study also be used as a guest room. The house provides two bedrooms and a bath, kitchen, dining area, and seating area around the fireplace. In working out the plan the architect felt that volume was essential inasmuch as the housing of two large pianos was a necessity. In adapting the house to the site, a ground floor entrance was planned with adjacent garage. A short flight of steps brings one to the main level which is composed of the dining area and music room. Slightly above this is the living room which looks down to the music room. From this a bridge connects to the two bedrooms and bath placed over the study and the kitchen. The house is a simple rectangle with the various inside levels solving the problems of separation.

HILLSIDE HOUSE

By Kazumi Adachi, Architect

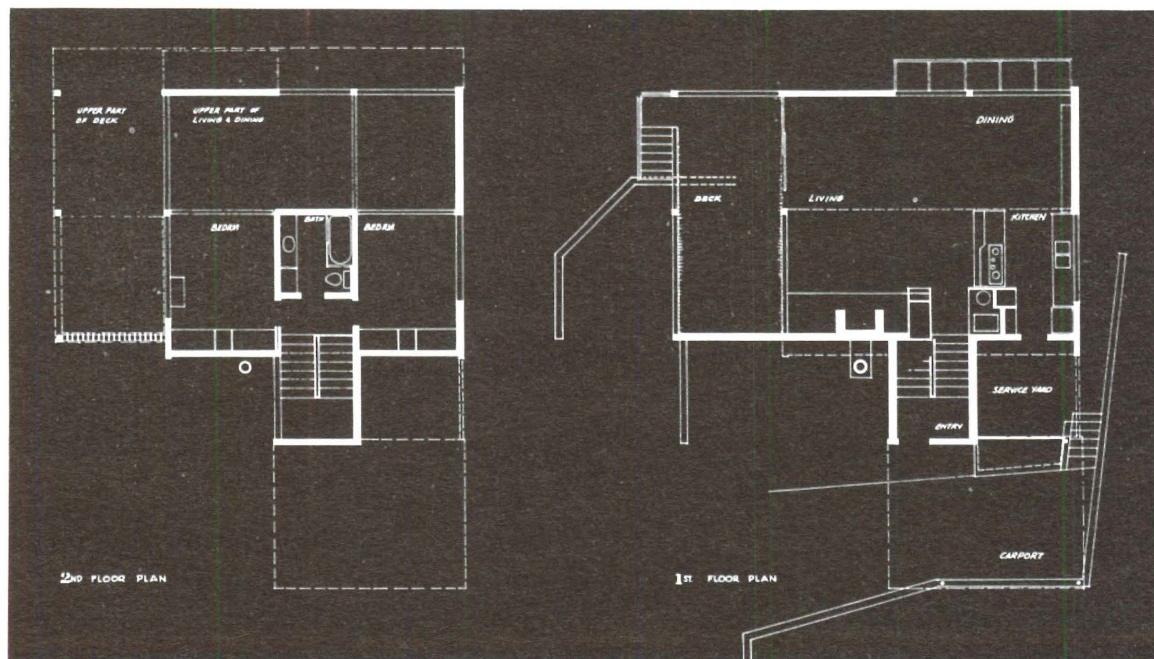
Garret Eckbo, Landscape Architect

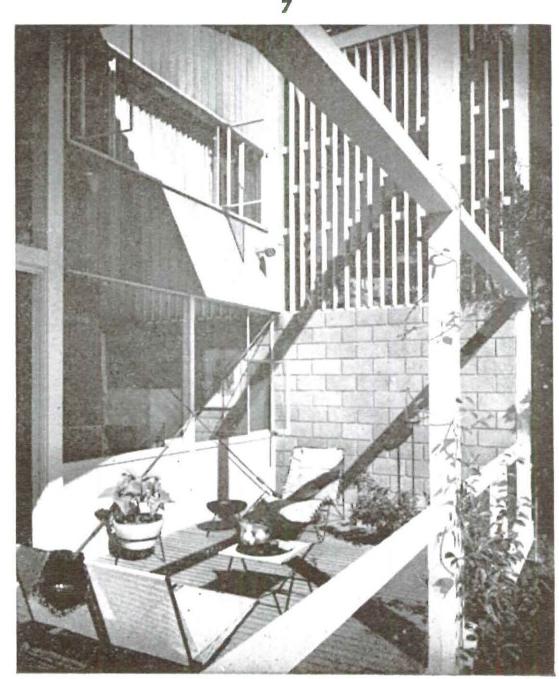
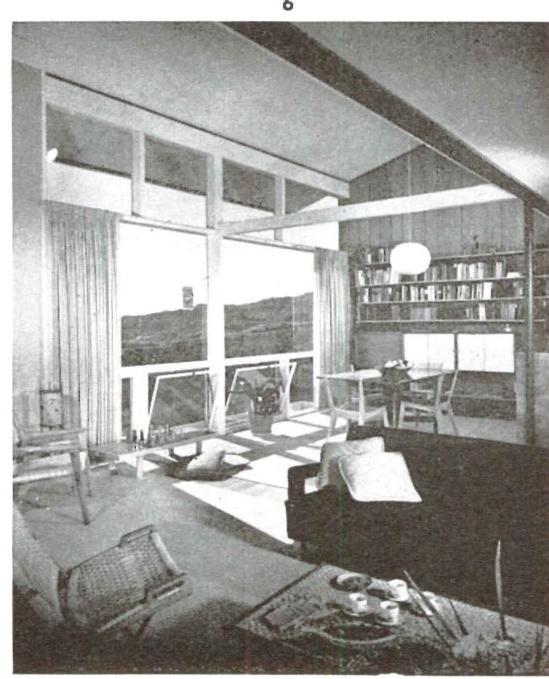
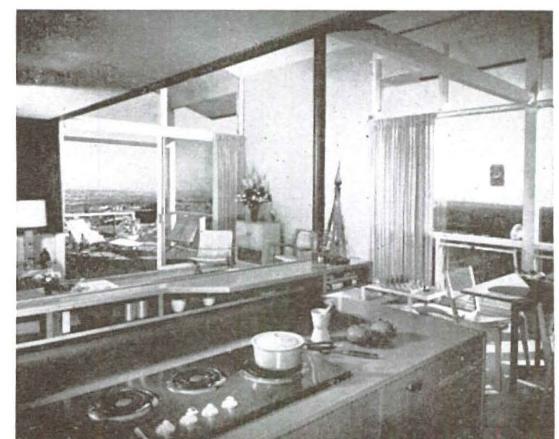
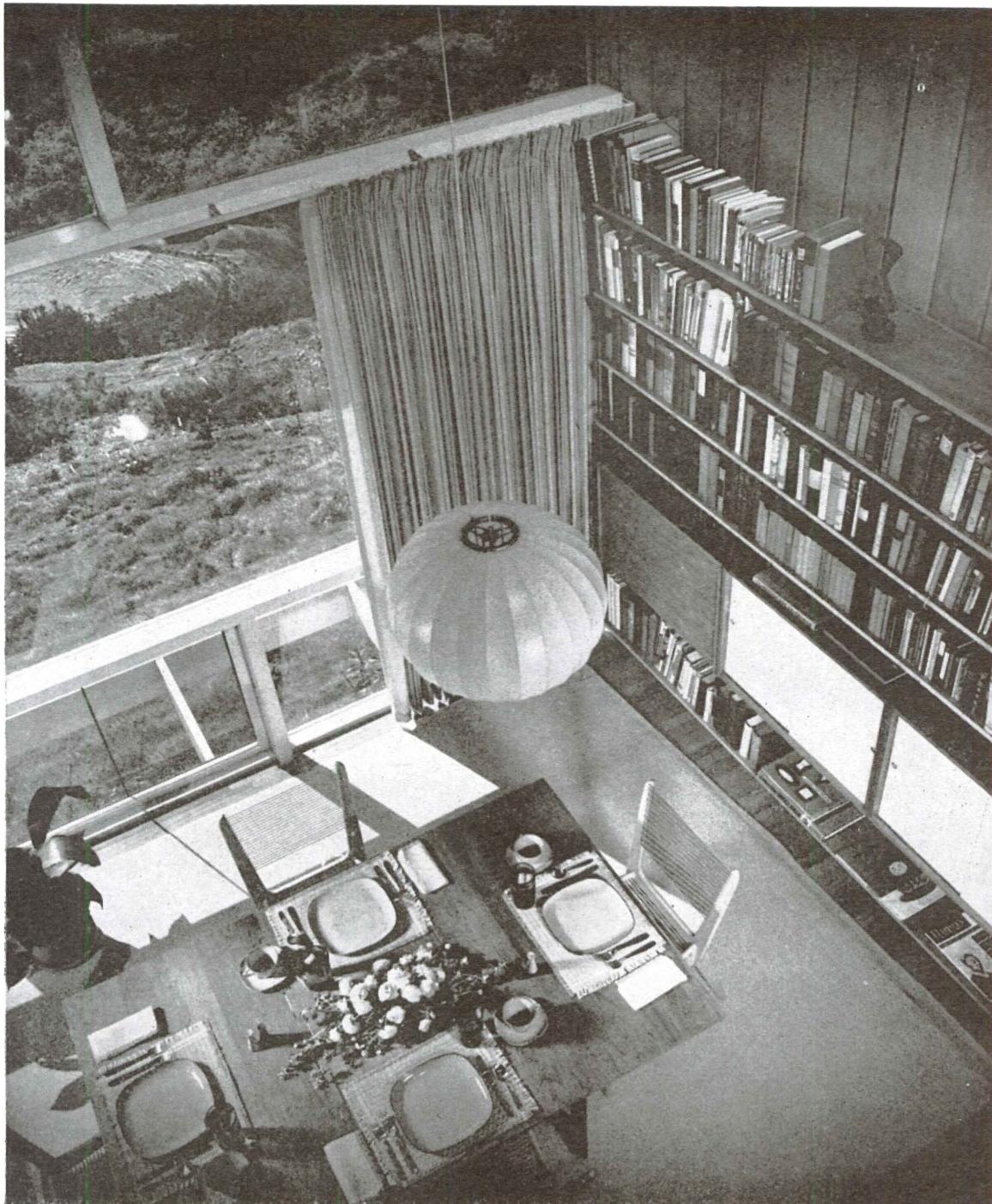
Dan Aberle, Interiors

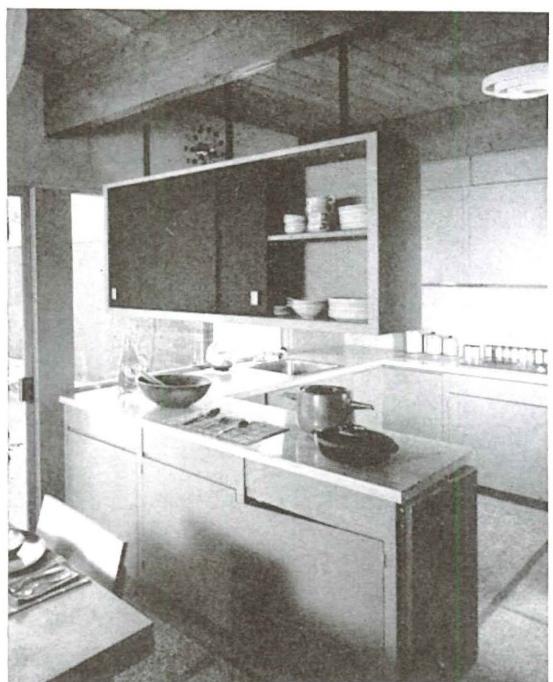
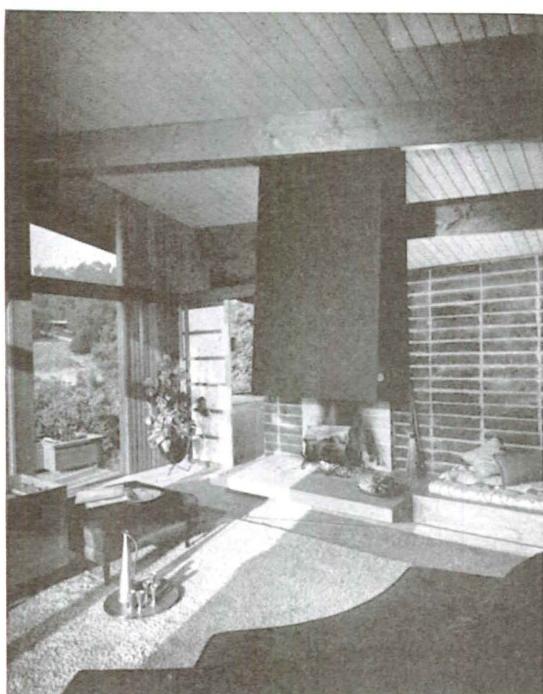
This is a house where the owner helped the architect in eliminating the problem of unnecessary walls, which in turn created a very exciting spaciousness within the limited area. As an example, the owner desired an open kitchen so that she might converse with her guests while she worked in the kitchen, the result being that the cooking unit became a mere freestanding furnishing. Because of the limitation of the building space on the steep hillside lot, and to cut the cost of the foundation, the split level was decided upon on the first trip to the site. This permitted a large portion of the site to be left in its original state.



- 1 The house on its small sloping site faces a magnificent view of the hills and sea.
- 2 View from bedroom balcony overlooking the dining, study area.
- 3 Entrance view showing variation of floor levels and the low-maintenance garden plan.
- 4 Looking across the kitchen counter into the high-ceilinged living area.
- 5 Detail of terrace side of the house.
- 6 View from the sitting, fireplace area to the dining area wall which is adjoining the kitchen and incorporates book shelves, a desk and storage units behind sliding doors.
- 7 The terrace sheltered from the street by a wall half brick and half trellis provides a maximum of privacy and opens to the view.







HOUSE by WILLIAM CORLETT, Architect

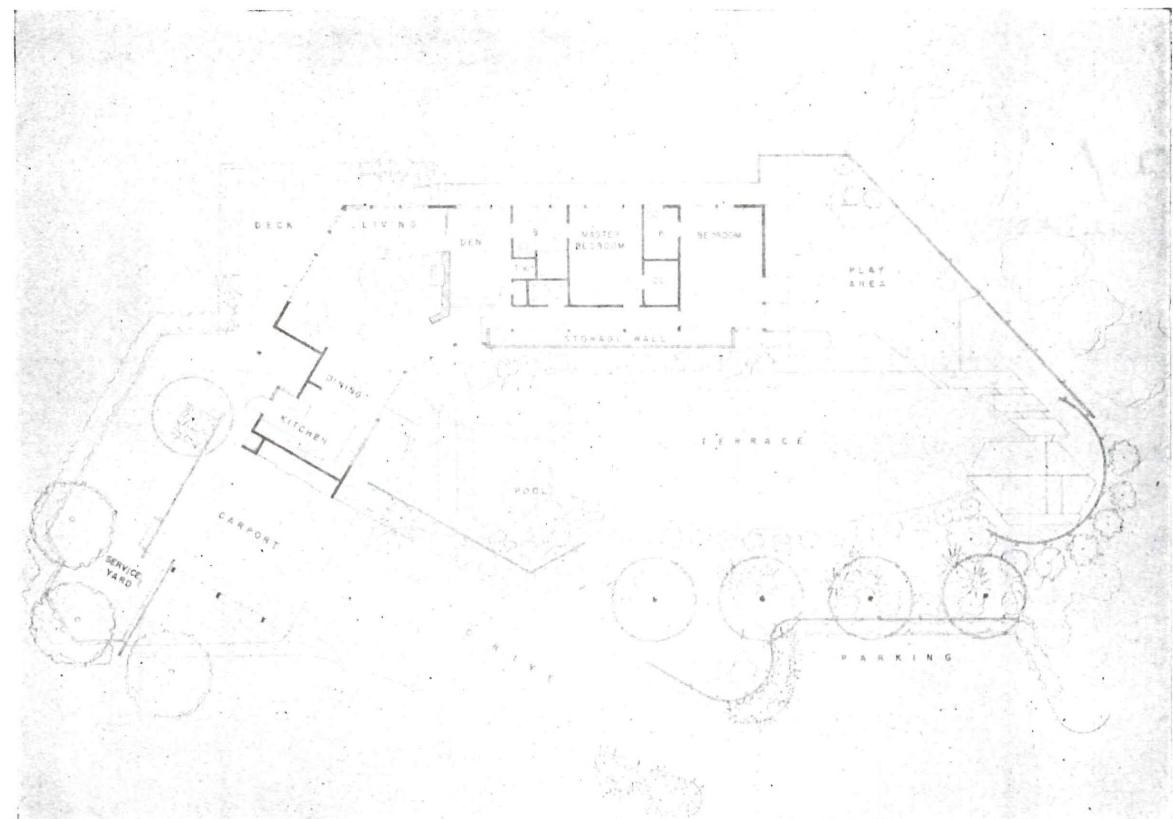


Eckbo, Royston and Williams, Landscape Architects

In an area of 1500 square feet a sense of spaciousness has been achieved by opening the living and dining area onto a large wood deck facing a canyon view to the north and a handsomely landscaped terrace to the south.

The floors are concrete aggregate throughout, and sealed with wax present a handsome textured appearance that does not show foot prints and requires only nominal cleaning. Redwood strips create a decorative pattern which recalls the exposed ceiling beams. A storage wall of black concrete block along the bedroom wing hall projects outside the house itself. A black iron fireplace hood is mounted over a raised polished concrete hearth and against a black concrete block wall. Sliding Shoji doors separate the living room from the den which doubles as a guest room. A counter separating the kitchen from the dining area contains drawers which open into both areas. A double opening dish cabinet is suspended from the ceiling as a further shield for the dining and living areas. Kitchen counters and splashes are self-edged Formica.

Exterior redwood walls are stained soft green; the roof is covered with rich tan crushed rock. Ducts in the exposed aggregate floor slab feed perimeter heating registers as well as radiantly heating floor slab itself. A low per square foot cost was achieved by eliminating all costly finishing.



PHOTOGRAPHS BY ERNEST BRAUN

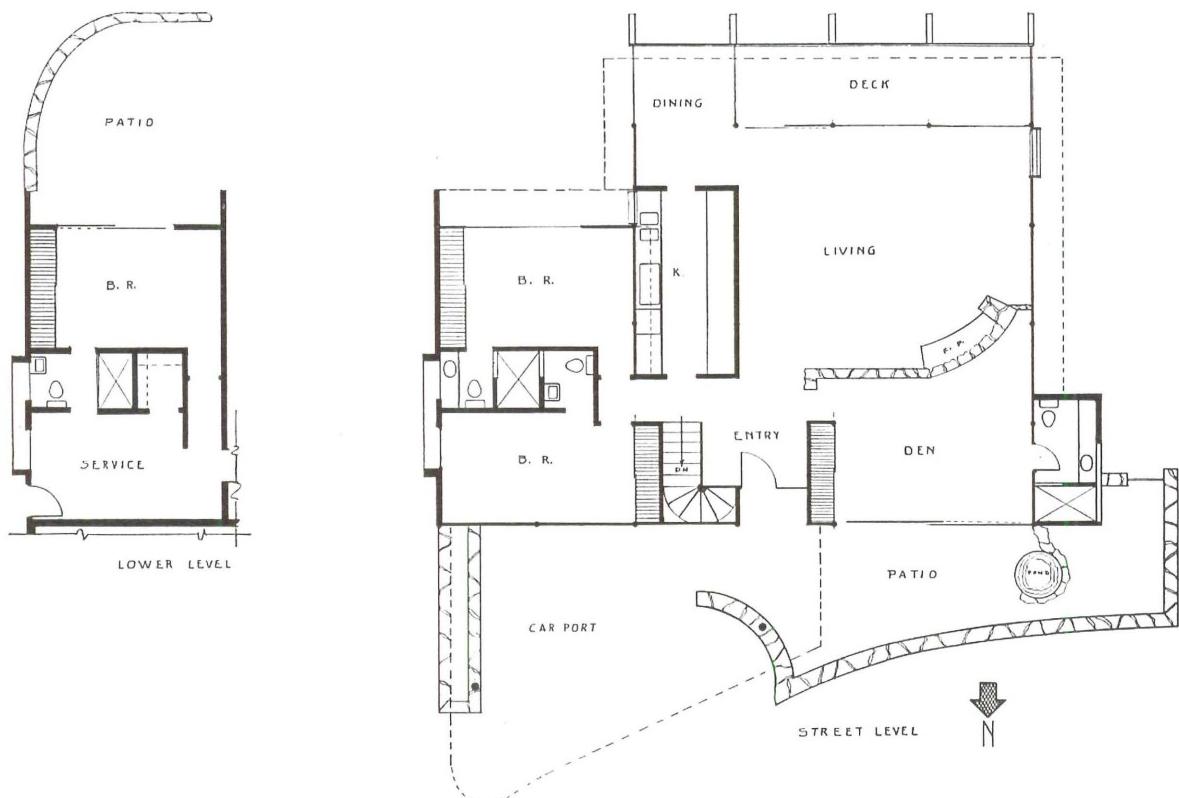


HOUSE ON A SEA CLIFF

Richard O. Spencer, Industrial Designer

Charles McIntosh, Engineer

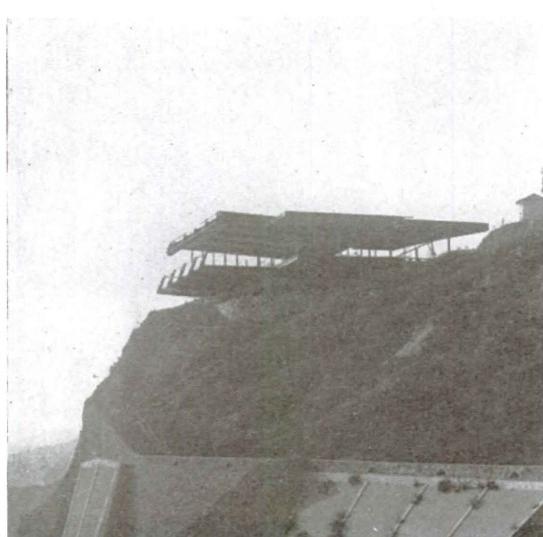
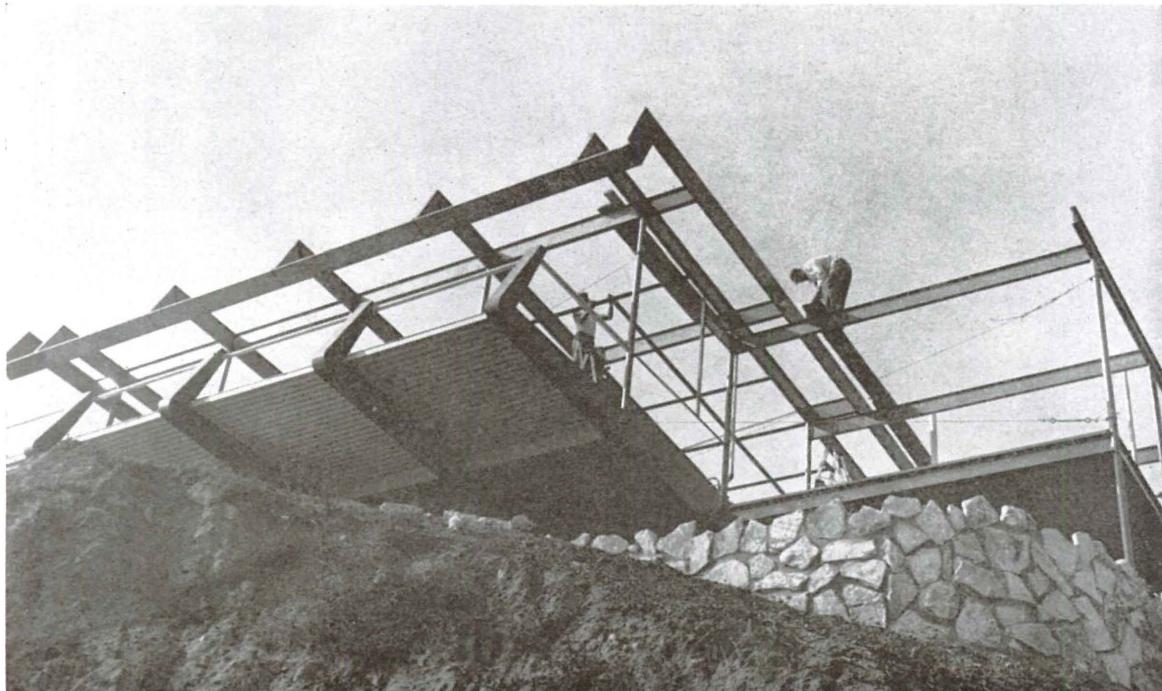
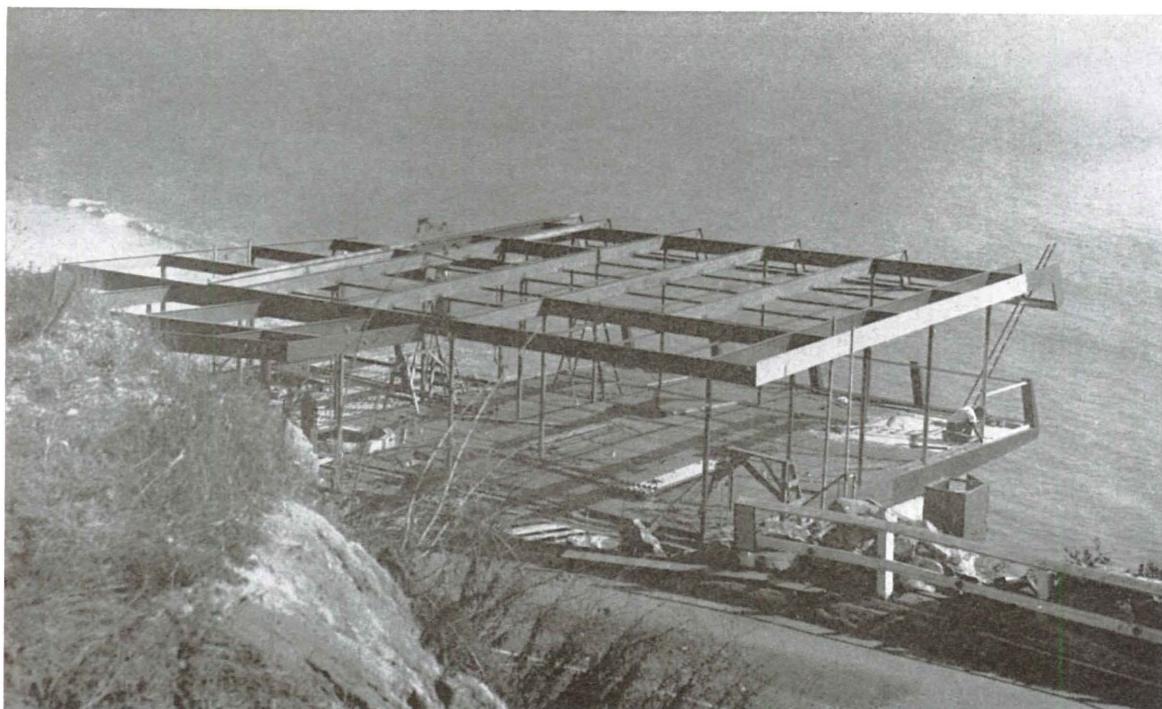
Eugene Memmler, Steel Fabricator

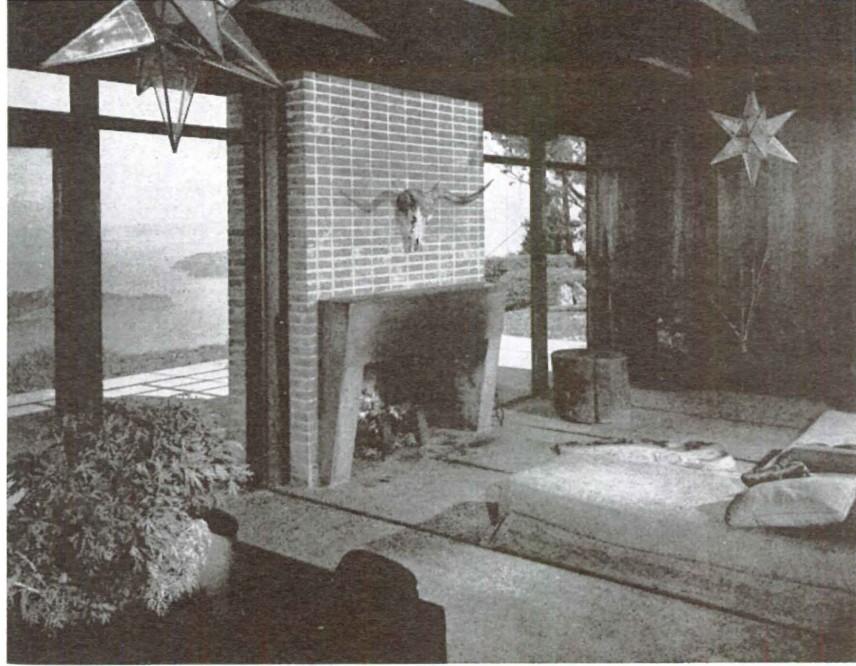
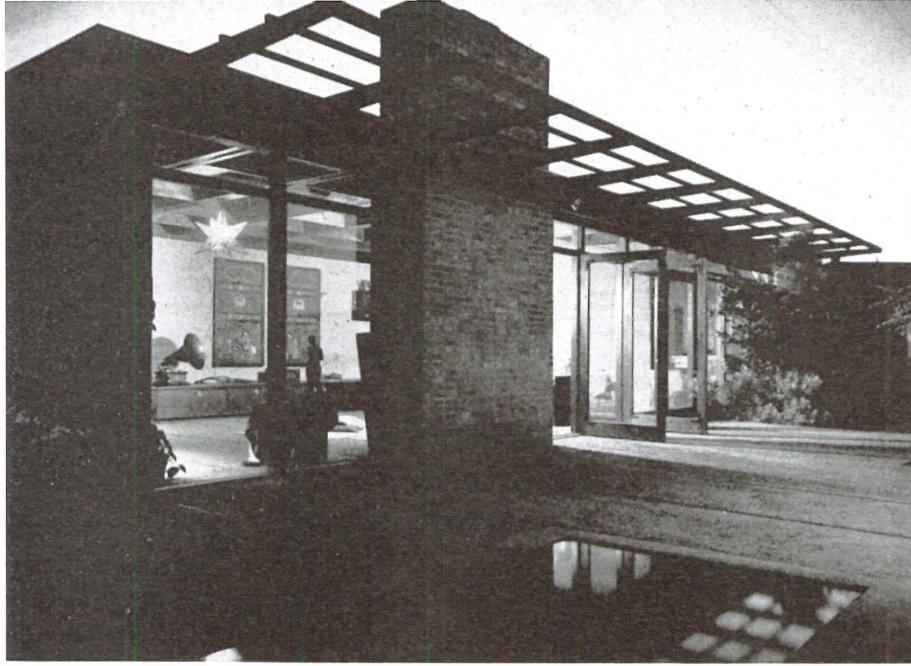


The steel structure of this small house is a new development of the "moduplan" system of building developed by Eugene Memmler. In this case the problem was a hill site which before had presented seemingly insoluble problems. The building itself will be so light in weight that it will rest on a minimum number of caissons or foundation piers. The building will seemingly float over a restricted land area and project itself freely into the surrounding view of sea and mountains.

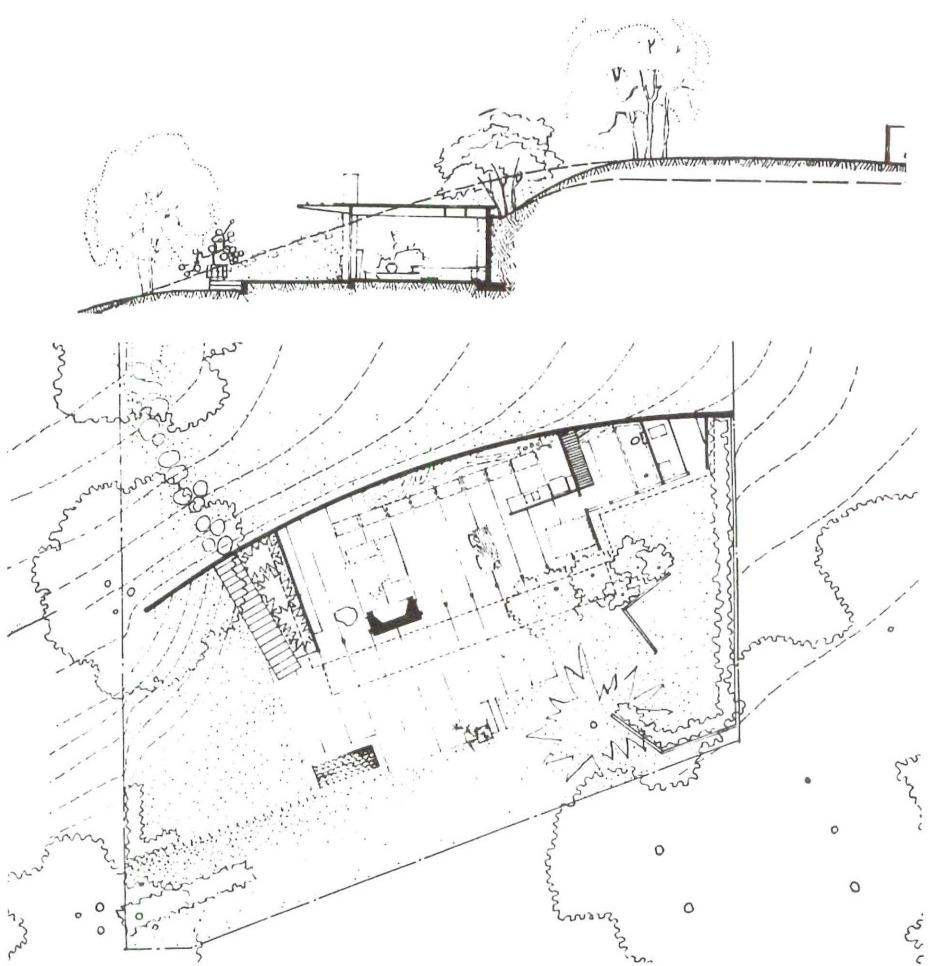
In plan it is economical and well organized; an entry being the center from which all areas are freely reached but all interdependent from one another. The upper level will contain principal living and working areas plus two bedrooms; the lower level will have one bedroom and bath and a large enclosed service area. The structure is tied to its rather precarious site through the use of stone walls which on the street side will enclose a carport and patio.

The designer has used Uskon electrical radiant heating panels system which with its individual room controls should prove efficient and economical. Placed within the actual room, but not incorporated as part of the materials of it, this system will deliver heat where it is needed quickly without being dissipated within the walls, ceiling or floor slab. This house, nearing completion, will be shown in a subsequent issue.





PHOTOGRAPHS BY DEAN STONE—HUGO STECCATI



HOUSE by MARIO CORBETT, Architect

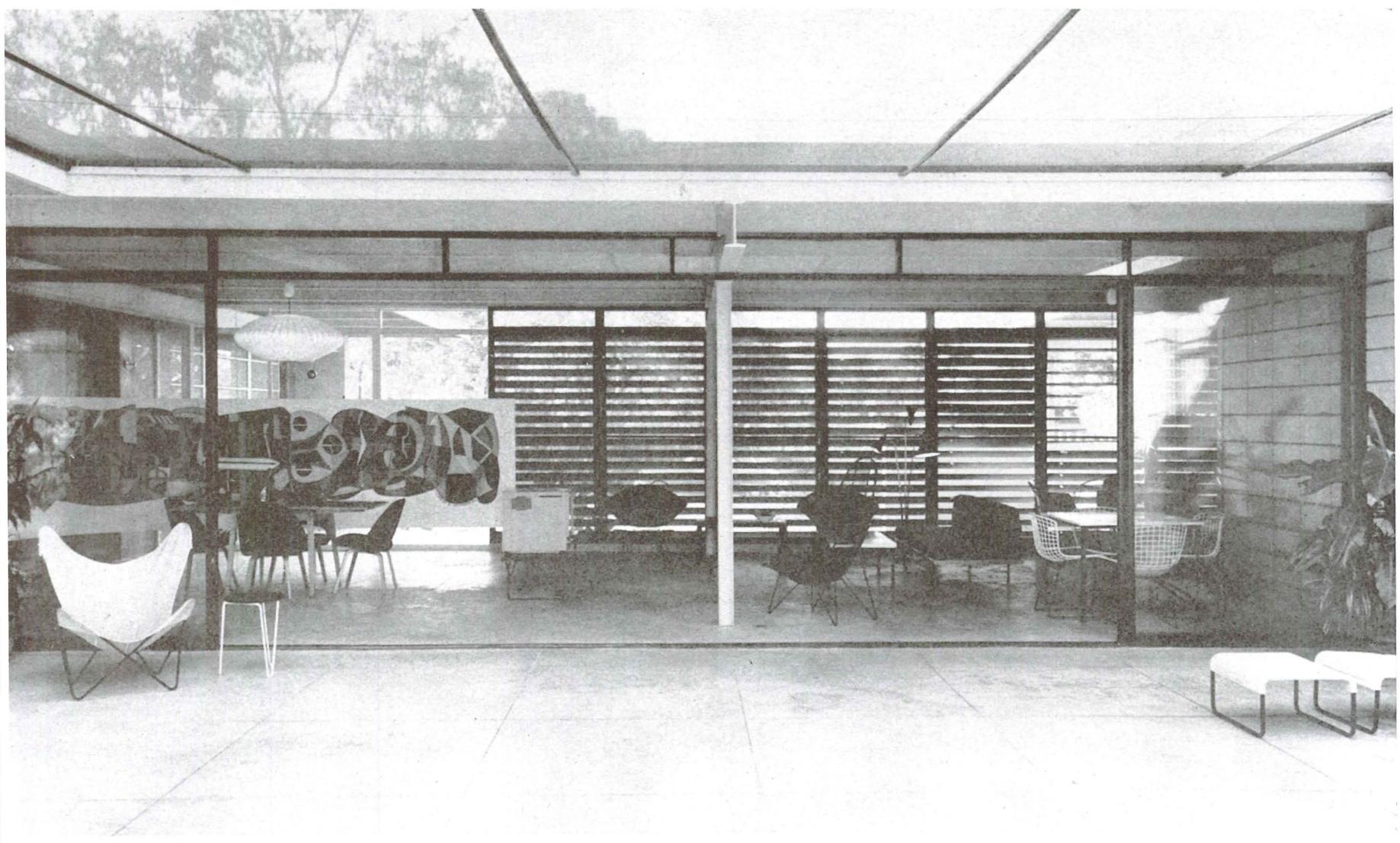
The site is a ridge with views to the northeast of water, sheltered harbor, islands, cities, hills, a variable weather exhibit and a foreground of tree tops. The natural contours brought the house form into being with its long curve fanning out to the views north and east. Prevailing winds are westerly and lowering the house within its natural contours together with a rather dense planting layout on the north corner of the lot has afforded a maximum wind-free area in an otherwise difficult situation. A need for relief from a "top of the mountain" feeling suggested the semi-formal terrace, pool and lawns on two levels and placing of the house low on the slope.

Maintaining the slope above resulted in a combining of necessities, namely a concrete retaining wall and the interior treatment of the wall. To avoid a false veneer-like interior this wall was sand blasted, making a structural work a handsome beginning to a study of materials.

Reflecting this wall is the chimney of concrete bricks with a decorative mantel also of sand blasted concrete. The floors are radiantly heated slabs and their finish is washed concrete, the aggregates being beach pebbles. These floors are divided with redwood strips throughout the house and out into the terrace extending the living area and blending the formal with the wild terrain and vistas beyond.

All frame wall finishes inside and out, sash, doors and cases are redwood. The ceiling is of open modular constructed fir beams supporting 2" x 6" T. & G. fir sheathing. Fenestration was avoided in the side walls of the house not only for privacy but also for control of views with a corresponding creation of more intimacy.

With its views retained, privacy has been created in the small sleeping area by the planting of delicate trees close to the glass wall while it is partitioned from the living area with bamboo blinds.

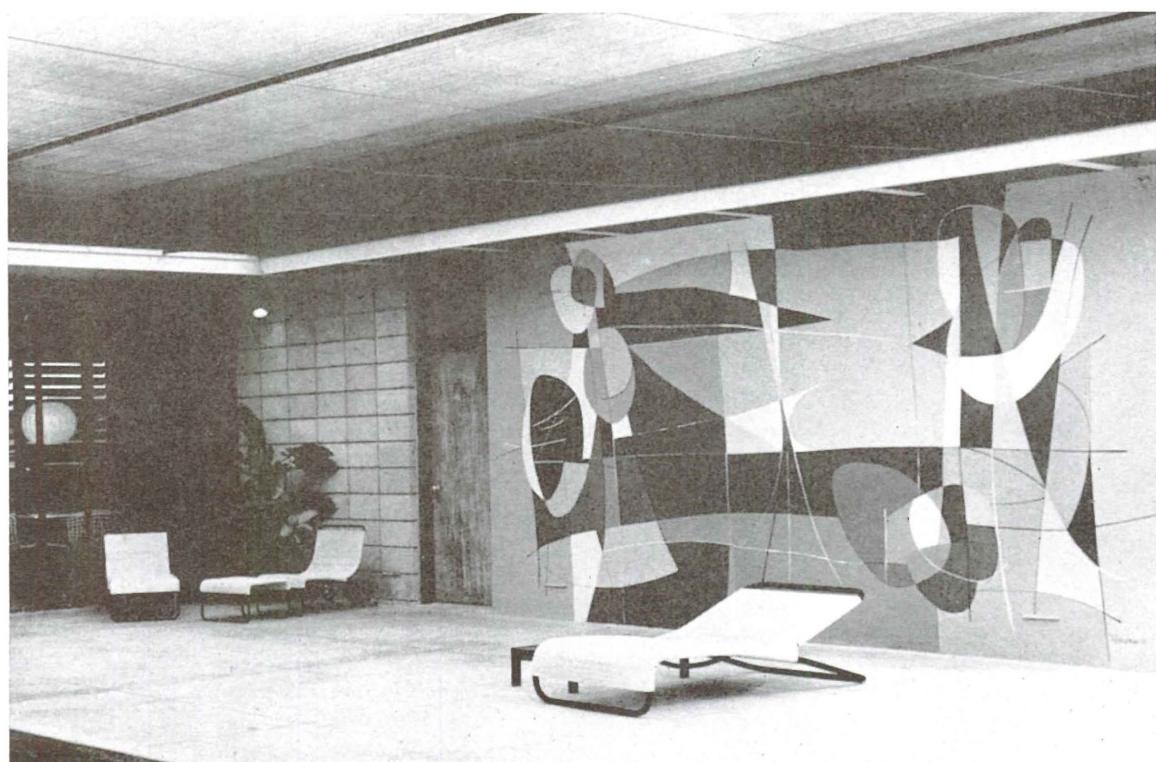


HOUSE IN FLORIDA

By Bernard M. Goodman, Architect

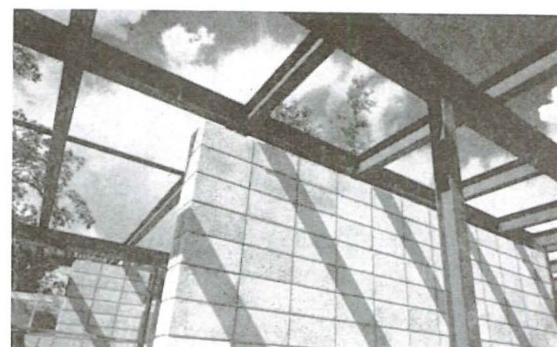
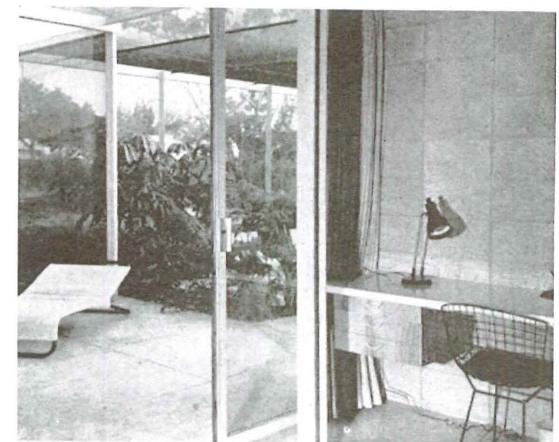
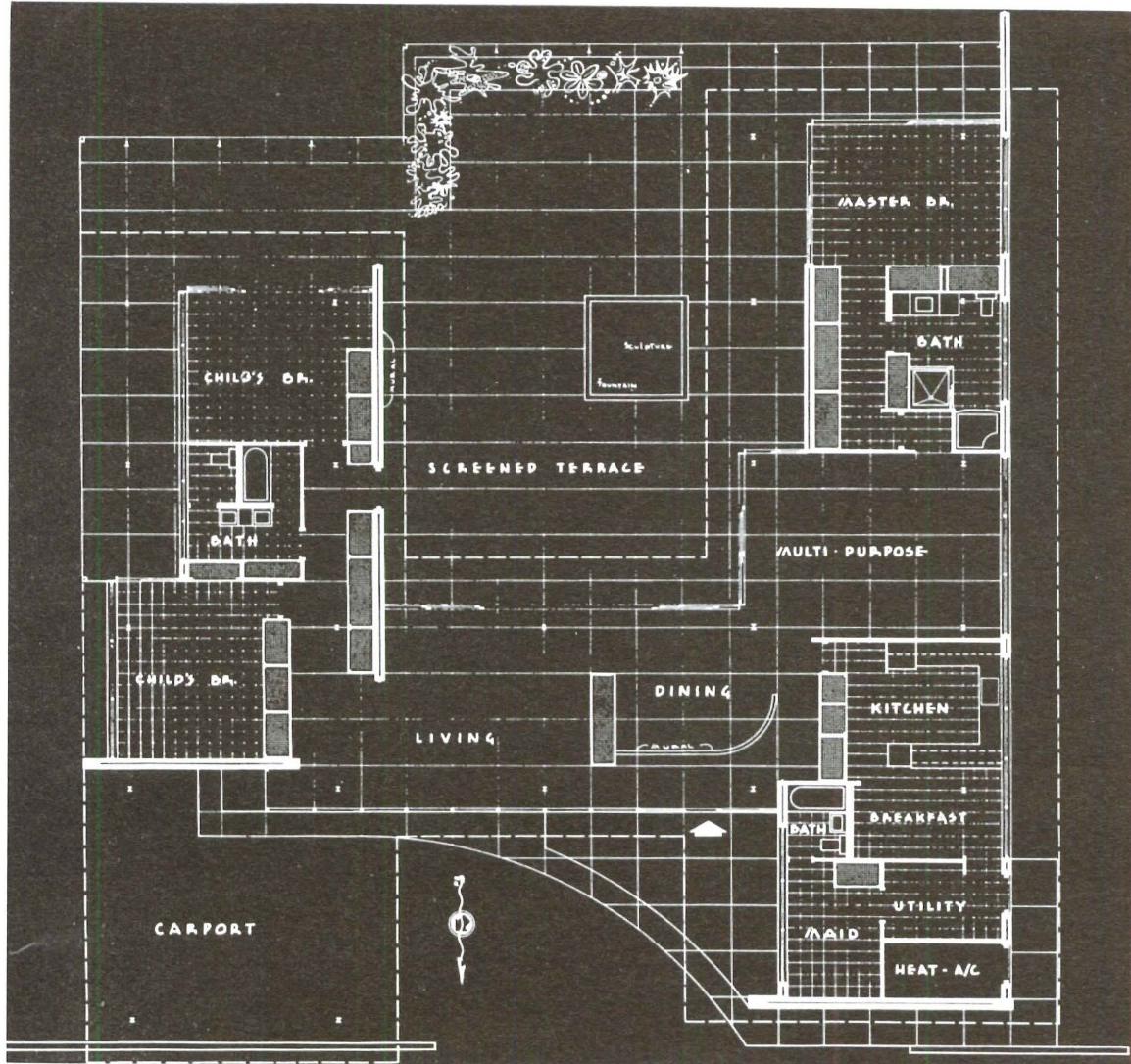
Morton R. Fellman, Structural Engineer

Mural for the screened area by A. Scornavacca



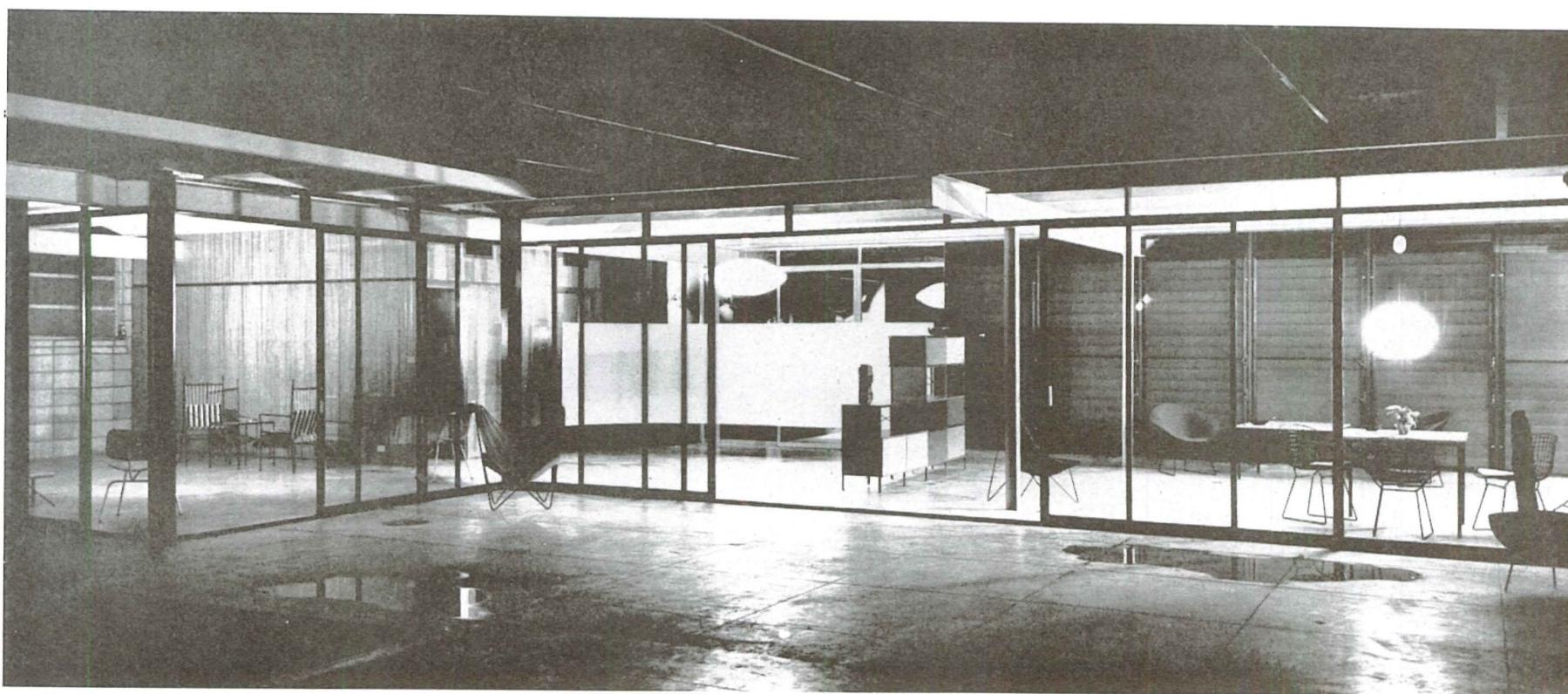
This house, adapted to living in the Florida area, uses the greater part of its 100 x 136 foot site. The house itself, not including the carport is approximately 2900 square feet with another 2300 square feet in the large screened area. An exposed welded steel skeleton was used for the freedom it afforded in planning and simplicity of construction. The columns are 4" WF set in 14' x 18' bays. There are 10" WF main beams going from front to back and 8" Jr. beams crosswise. All glass, fixed and sliding, is held by Steelbilt frames. The roof is 2" Cemesto roof decking. None of the interior walls are plastered; they are either exposed concrete block or plywood paneling; the masonry walls, with one exception, are non-bearing. The overhead screening is supported by $\frac{1}{8}$ " stainless steel cables stretched between the two wings of the house; screen material is Fiberglas sewn with Orlon thread. The front wall is made entirely of wood jalousies which not only provide proper cross ventilation but screen the rather open interior from the street.

The curved screen separating the dining area from the entrance is a floating panel supported by three stainless steel cables anchored to the floor and to the steel overhead; the inner side carrying a mural by Charles Jacobson.

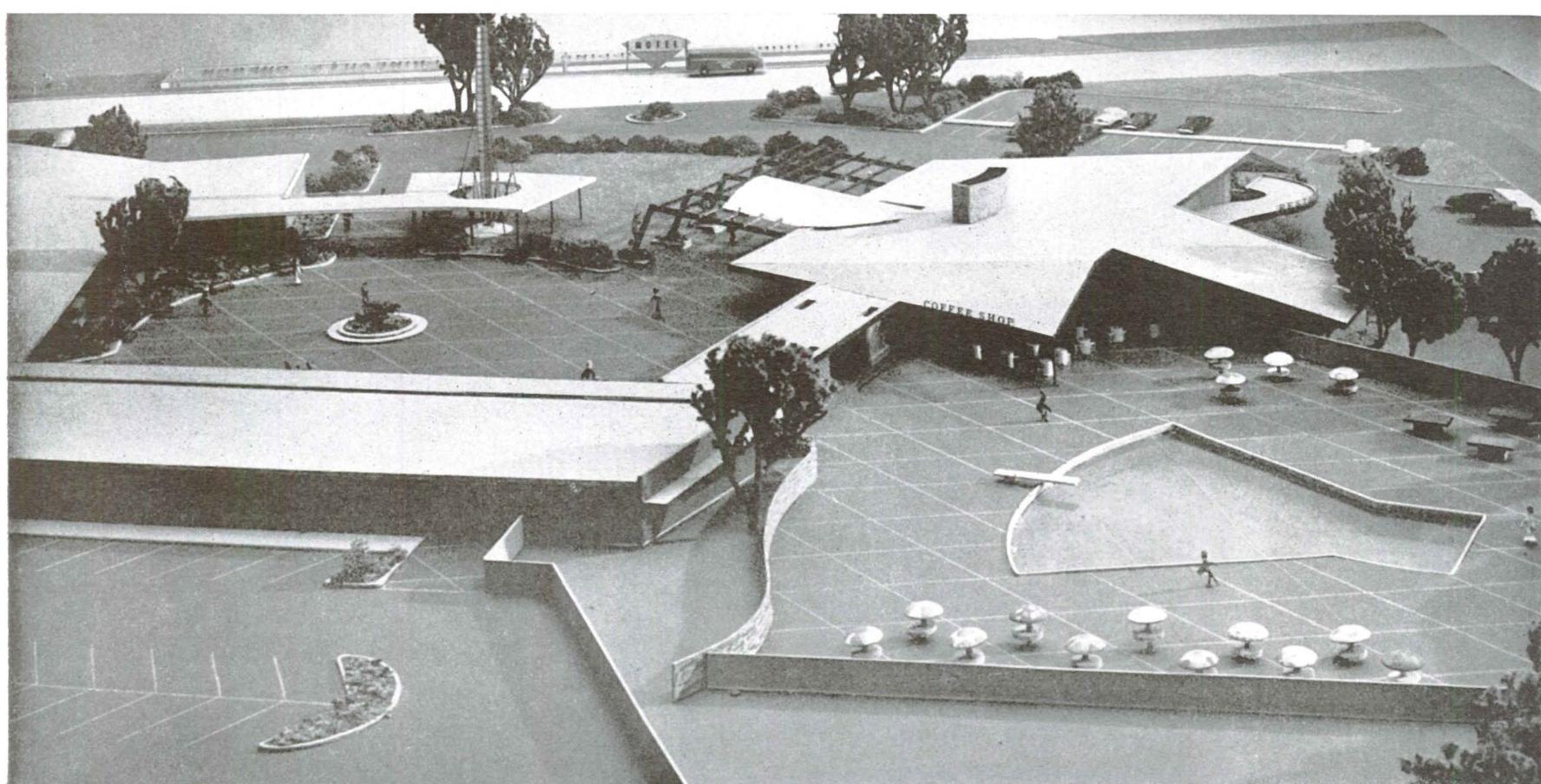
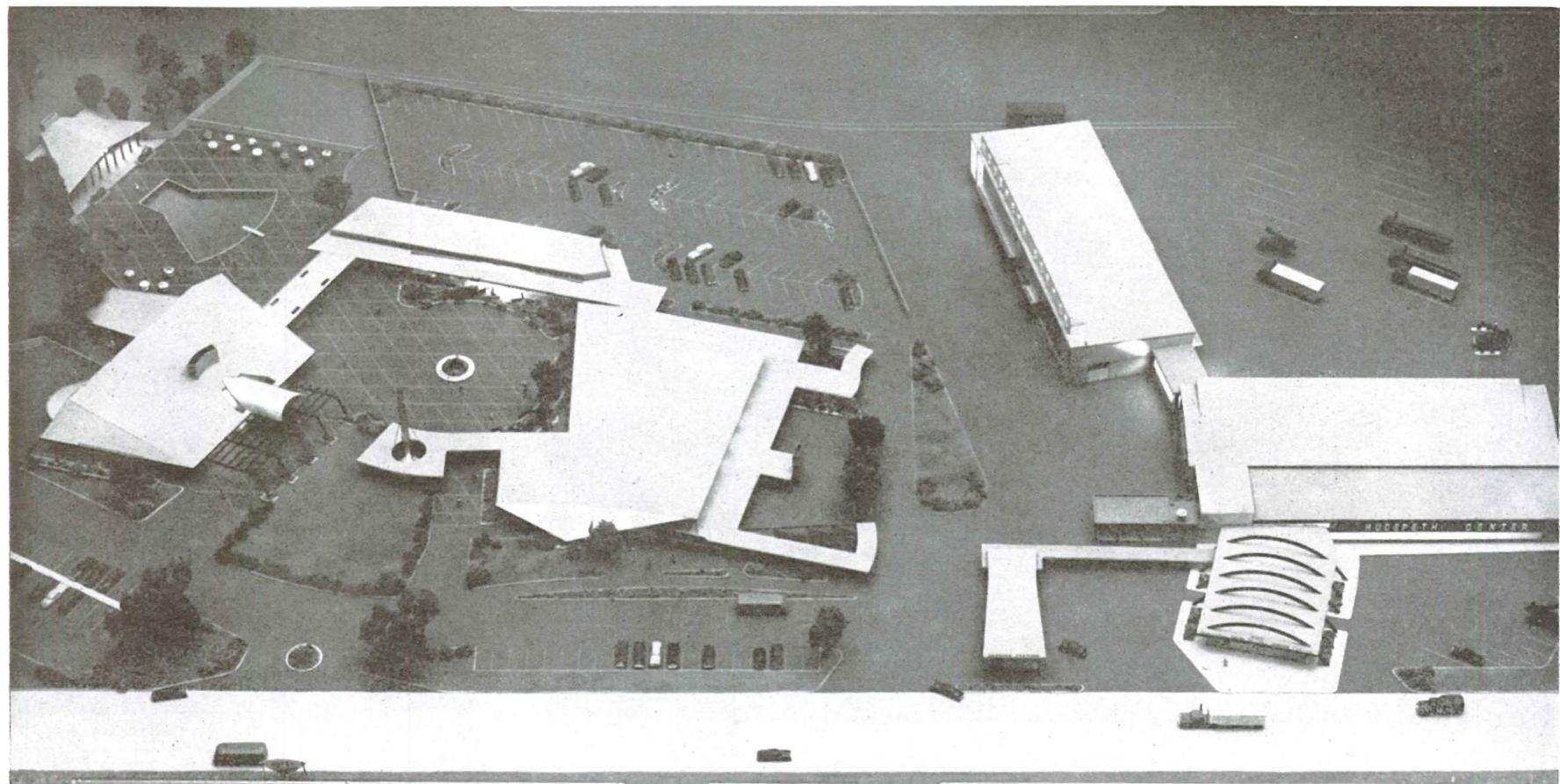


PHOTOGRAPHS BY ASSOCIATED PHOTOGRAPHERS
RADA
LIDDLE AND KOHN

Steelbilt sliding glass doorwalls open the house almost completely to the screened patio.



PHOTOGRAPHS BY ROBERT C. CLEVELAND

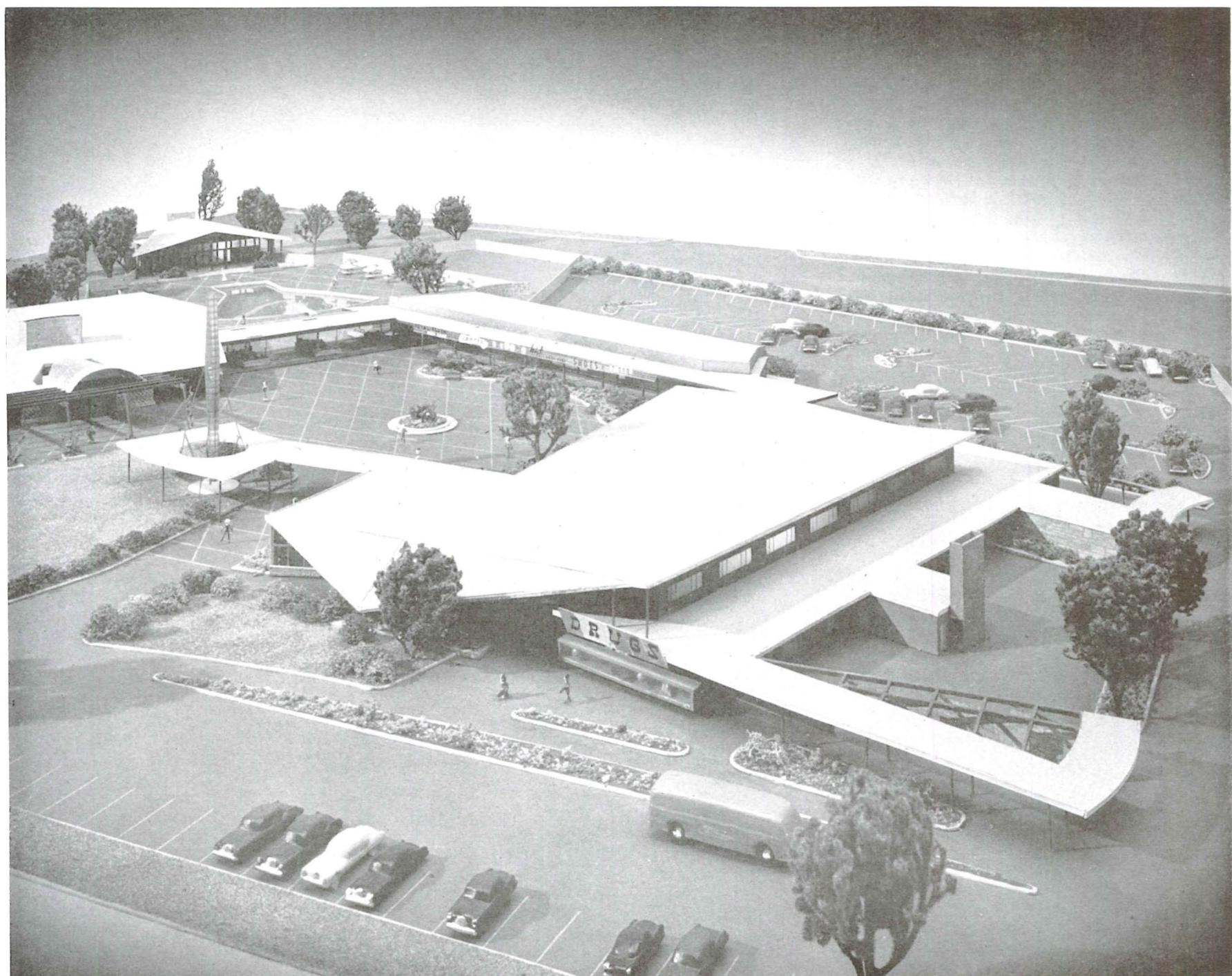


Shopping Center**Designed for a small Western town****by Paul László**

This small shopping center was designed to begin the modernization of one of the West's oldest towns. The largest unit of this project, a sales and service building, is to be devoted to the servicing and maintenance of a fleet of lumber trucks and grading equipment. It also includes a new passenger car agency, with display room and service. The service station and lunch room is designed for the accommodation of tourists and trucks with adjacent parking area for both; the general store has become a super-

market which will bring big city conveniences to the local shoppers. A series of small shops, including a beauty salon, will add to the completion of the project as a central area to fulfill all commercial shopping needs. A restaurant comparable to the best in urban centers is arranged for private parties, the public, and may be opened to accommodate over two hundred for civic and service club luncheons. A youth center with club house, locker rooms and pool will be incorporated in the general project. The center

with its many facilities has been assigned to become a meeting place for the people from miles around the town. The entire center except for electrical power will be a self-contained unit, with its own water supply and sewage disposal system. In solving many problems it was necessary for the designer to understand the needs of the surrounding population and the means by which this would become not only a place of commerce but serve a social and civic need in an area far removed from the urban amenities.

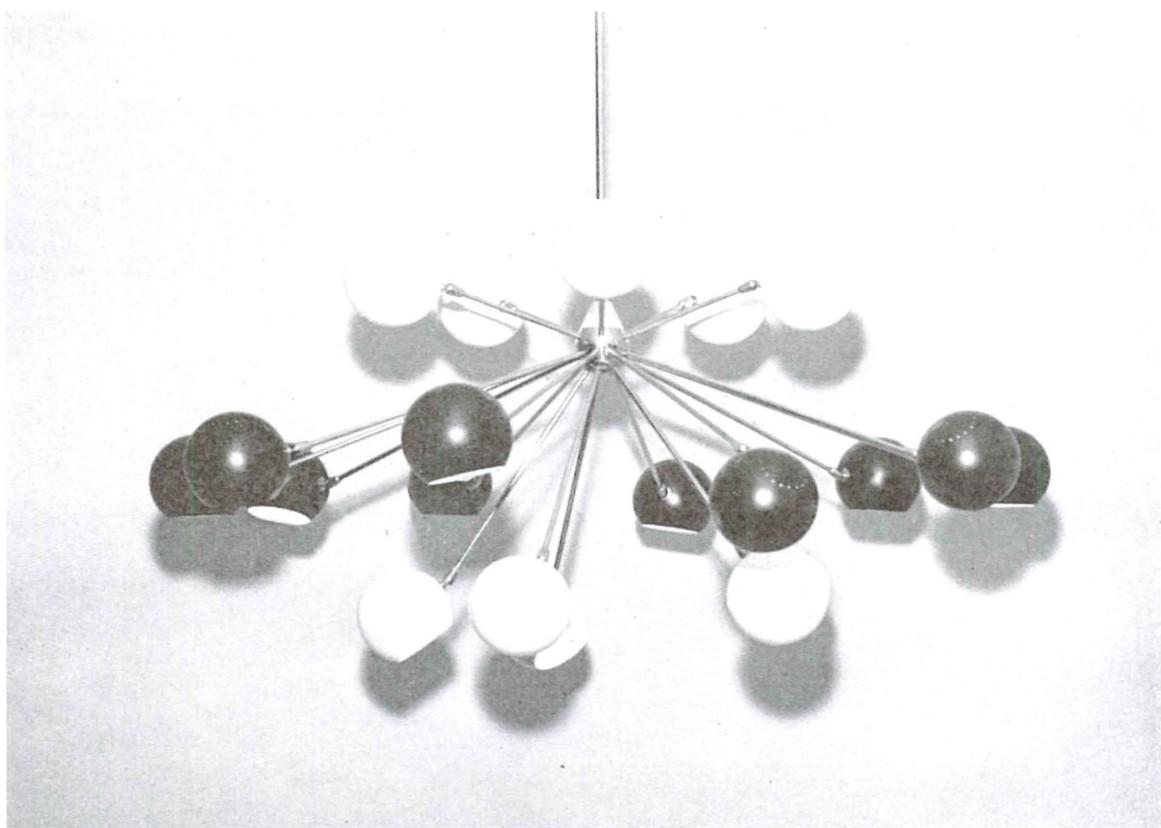


International Lighting and Design Competition 1954

Sponsored by The LIGHTREND Company

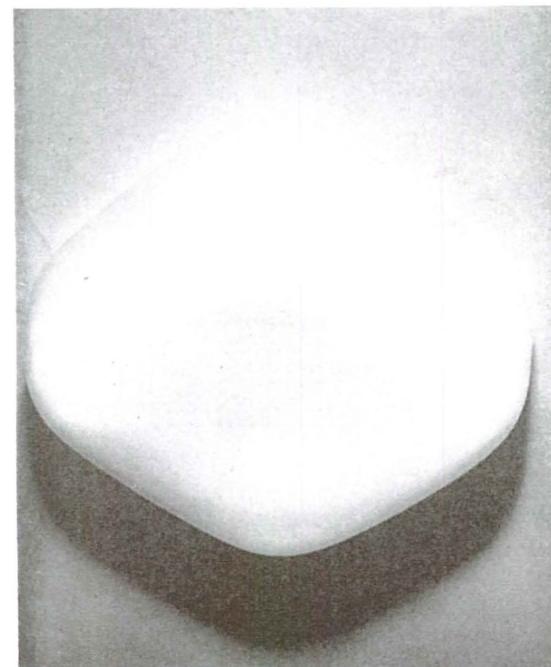
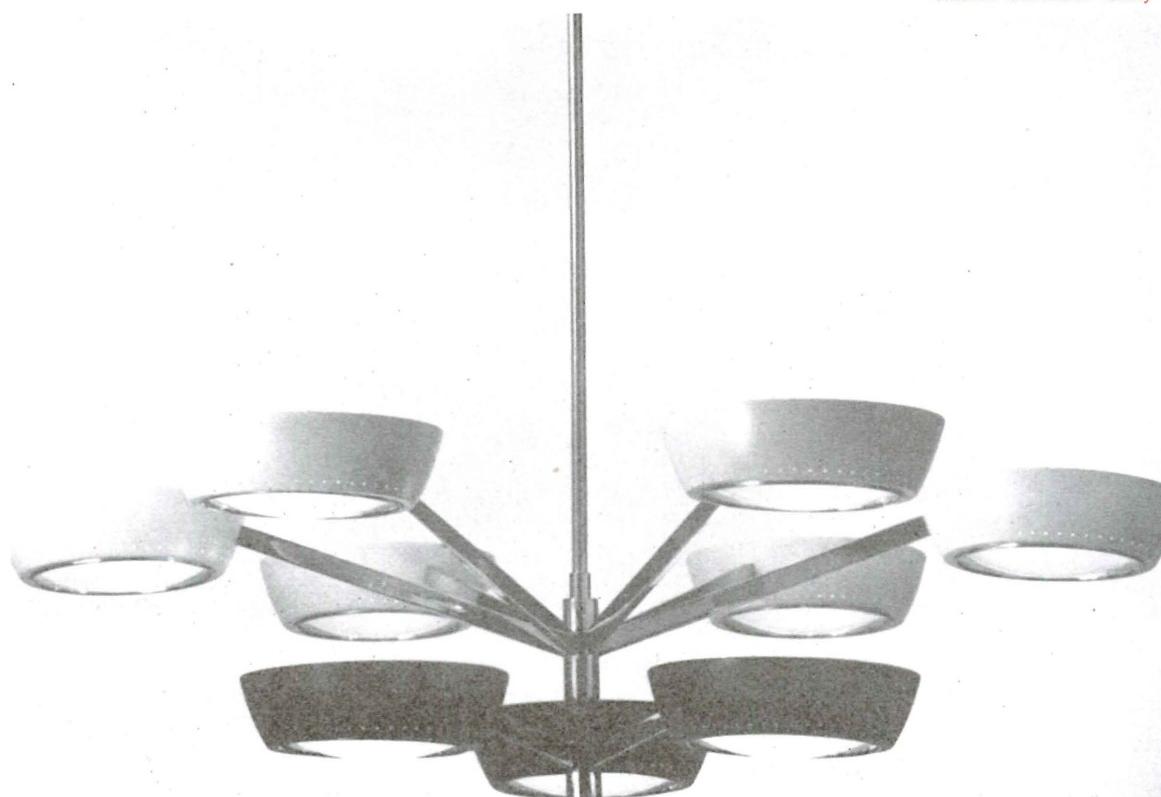
This competition was open to all free foreign countries and its purpose was to stimulate American interest in fresh design ideas for contemporary lighting fixtures and to give practical trade assistance to foreign manufacturers. The requirements were that these lighting fixtures for the home, ceiling or wall mounted, designed and manufactured in any free foreign country must not have been distributed for sale in the United States before January 1953. Originality of design, practicality of function were deciding factors in the selection from 463 entries by foreign factories in this competition sponsored by The LIGHTREND Company of Los Angeles.

The award winner, Roman Lollipops, was from Italy and featured twenty colored metal balls, on brass sticks, which revolve to shield or expose the bulbs and permit endless combination of direct and indirect light. The second place winner, Italian Carousel, has flat circles of light on brass arms and gives direct and indirect light to large and medium-sized rooms. The third award winner, Nikoll Square, is an unadorned square of light, attached to the ceiling with a new patented device that shows no visible means of support. Honorable Mention went to fixtures from the Netherlands, England, Germany, Sweden, Denmark, Finland, Italy, Austria, and the Philippines. Judges were Mel Bogart, interior designer, Harold W. Grieve, A.I.D., Paul László, industrial designer, Kenneth N. Lind, A.I.A., Paul Williams, A.I.A., and John Entenza, Editor.

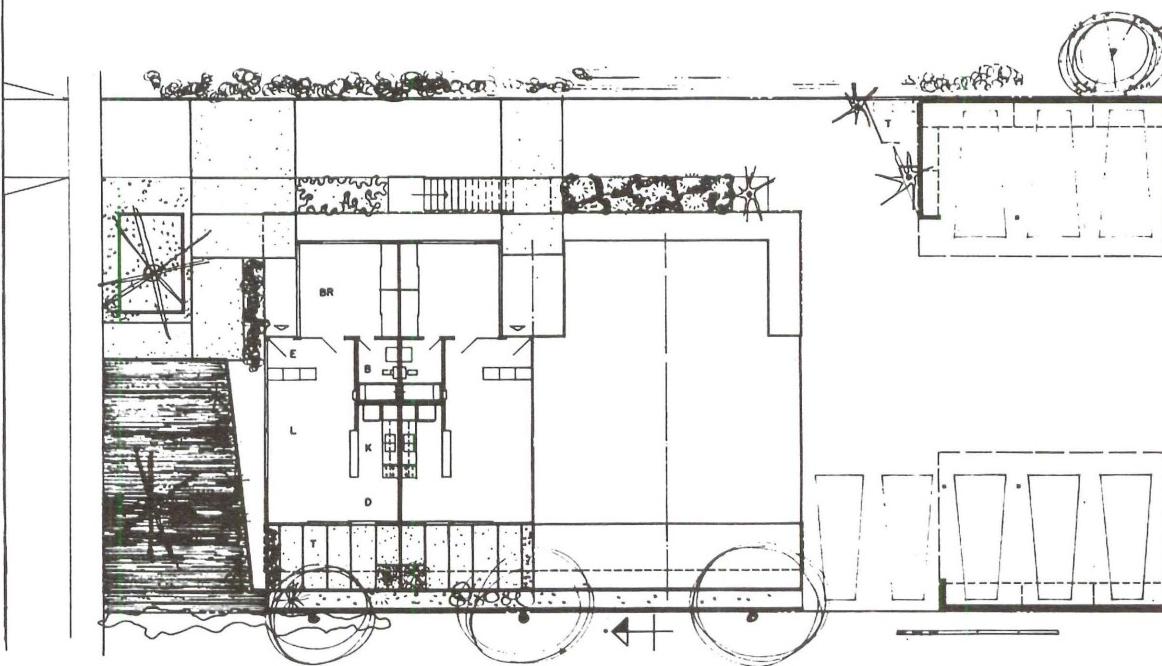


Roman Lollipops—Italy

Italian Carousel—Italy



Nikoll Square—Austria



Eight Garden Apartments

By EUGENE WESTON, Designer

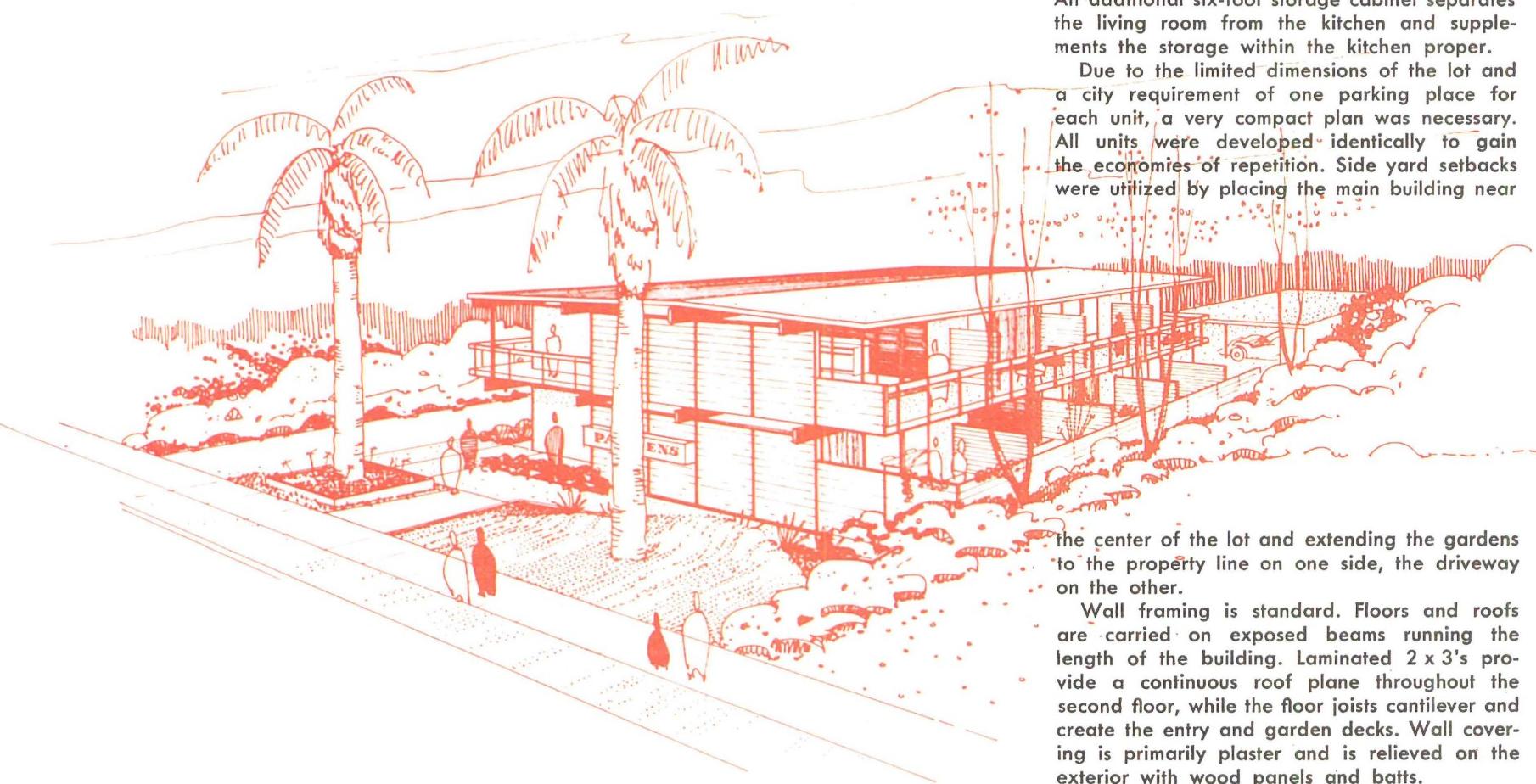


These garden apartments have been designed primarily for young couples of moderate incomes desiring contemporary surroundings.

Each apartment has been designed with either a private garden or deck off the living room. Large sliding glass doors at the end of the room provide convenient access to the garden and visually add space to the whole apartment. These gardens answer a definite need for more living flexibility in small units. Entertaining from the living room is easily extended to the garden or deck and therefore makes it possible to accommodate a greater number of people.

More than average storage was felt to be a requirement for a small unit. Each bedroom has one full wall of closet space. The living room is separated from the entry by a cabinet that houses six feet of miscellaneous storage. An additional six-foot storage cabinet separates the living room from the kitchen and supplements the storage within the kitchen proper.

Due to the limited dimensions of the lot and a city requirement of one parking place for each unit, a very compact plan was necessary. All units were developed identically to gain the economies of repetition. Side yard setbacks were utilized by placing the main building near



the center of the lot and extending the gardens to the property line on one side, the driveway on the other.

Wall framing is standard. Floors and roofs are carried on exposed beams running the length of the building. Laminated 2 x 3's provide a continuous roof plane throughout the second floor, while the floor joists cantilever and create the entry and garden decks. Wall covering is primarily plaster and is relieved on the exterior with wood panels and batts.

For a low cost rental unit it is felt these apartments will offer a much greater degree of living than their competitors.

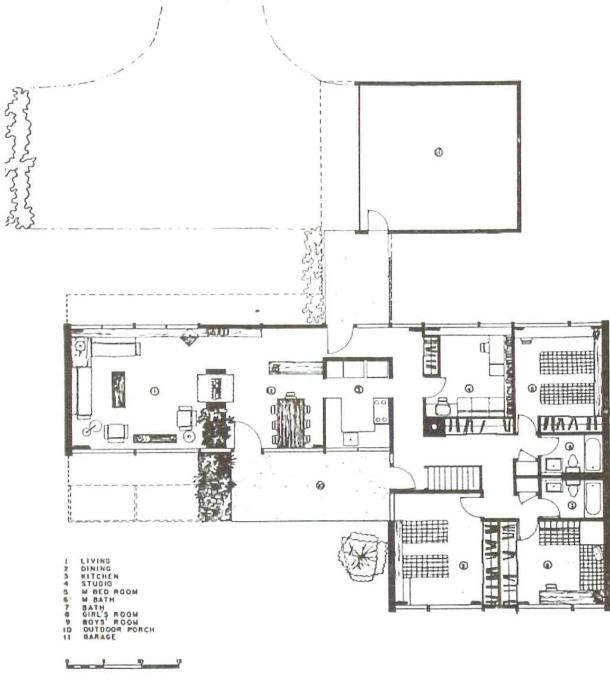
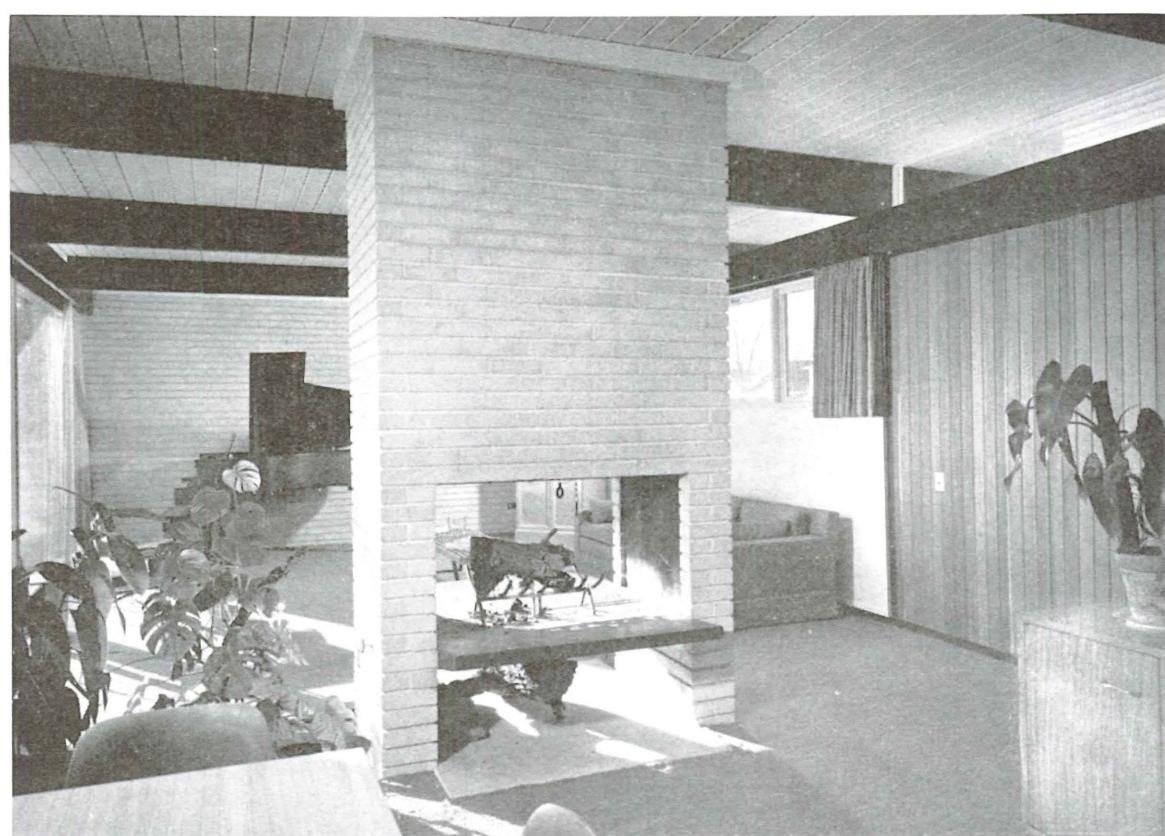
SMALL URBAN HOUSE

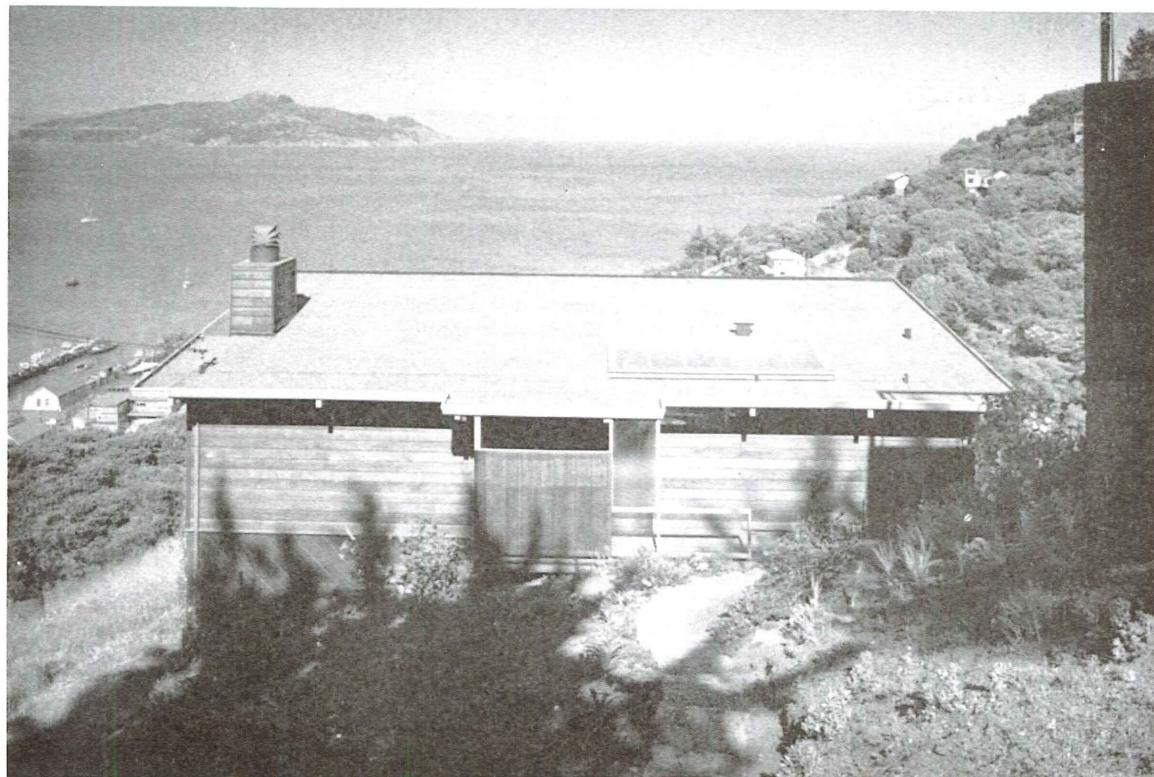
By Louis H. Huebner, Architect

PHOTOGRAPHS BY HEDRICH-BLESSING

In the midst of a well-established neighborhood the architect has designed a small house for a family of five. Large insulating glass areas face the south toward the wooded part of the lot, while high windows on the opposite elevation protect the family from the village shopping district just across the street. Wasco skylomes in each of the two bathrooms increase light in these rooms.

Planned for an active family, the kitchen lies in the center of the house from which children can be watched at play on the rear terrace. Glazed brick has been used on the walls of both bathrooms; cement brick forms two of the exterior walls and the fireplace which can be enjoyed either from the living or dining room. The structural units are made of laminated wood to prevent shrinking and warping. These beams made in the shop and brought to the job form a structure which can be put together in three days. The stairwell leading to the basement, under the bedroom wing, has a partition of expanded metal. The redwood exterior has been treated with boiled oil. In contrast to the white ceilings and large white wall areas, fireproof gypsum wallboard panels on some walls have been painted dark blue, eggshell blue, light gray, and orange.



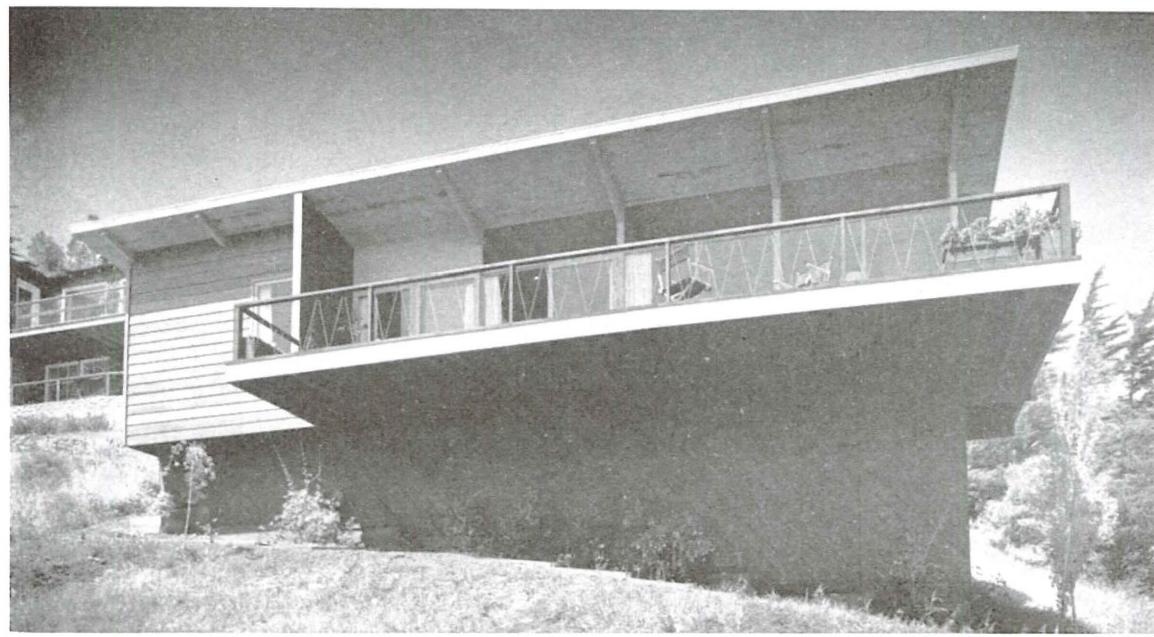
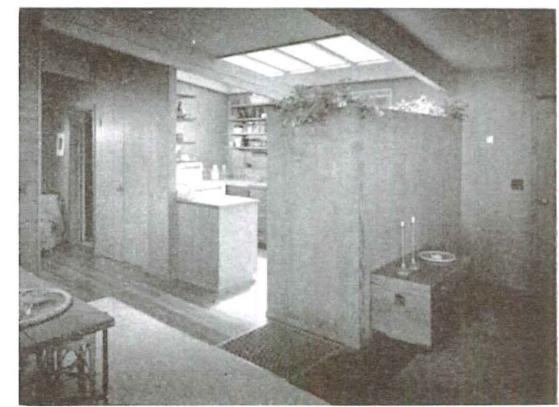
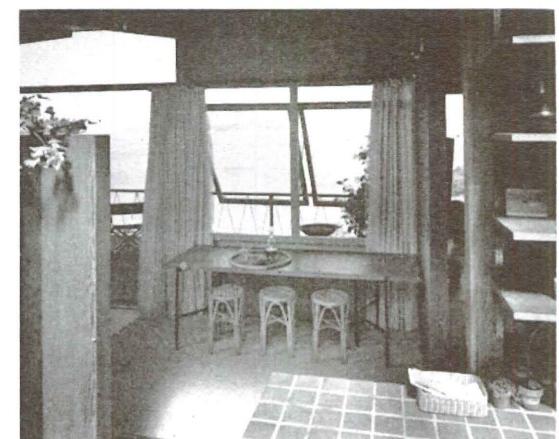
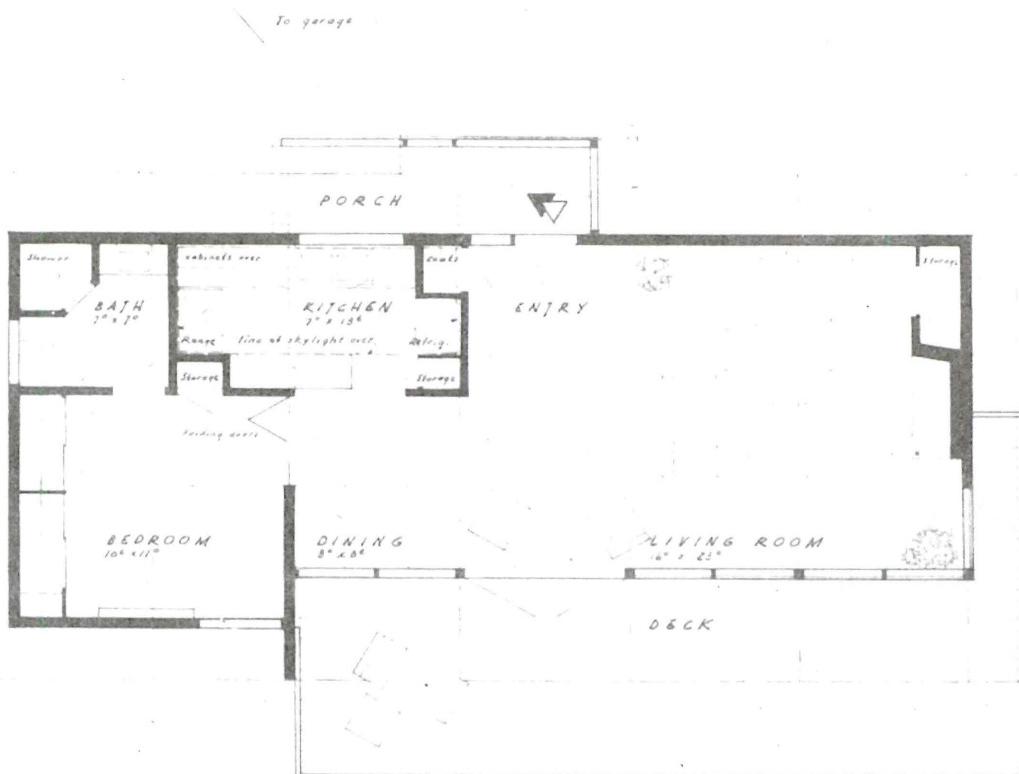


HOUSE by Campbell & Wong

A small house built on a steep Sausalito hillside with a spectacular view of the San Francisco Bay. The space is mostly one large area divided only slightly for different uses, the bathroom being the only enclosed room.

The entire interior and exterior is redwood including kitchen and bath which are enriched by hand-made red tile. The entire kitchen ceiling is skylighted, offsetting any tendency to darkness created by the wood and tile.

Construction is post, beam and plank. The lower area is easily convertible to extra rooms whenever the owner wishes. The 10' cantilever that creates the deck gives the house its only possibility for outdoor living.



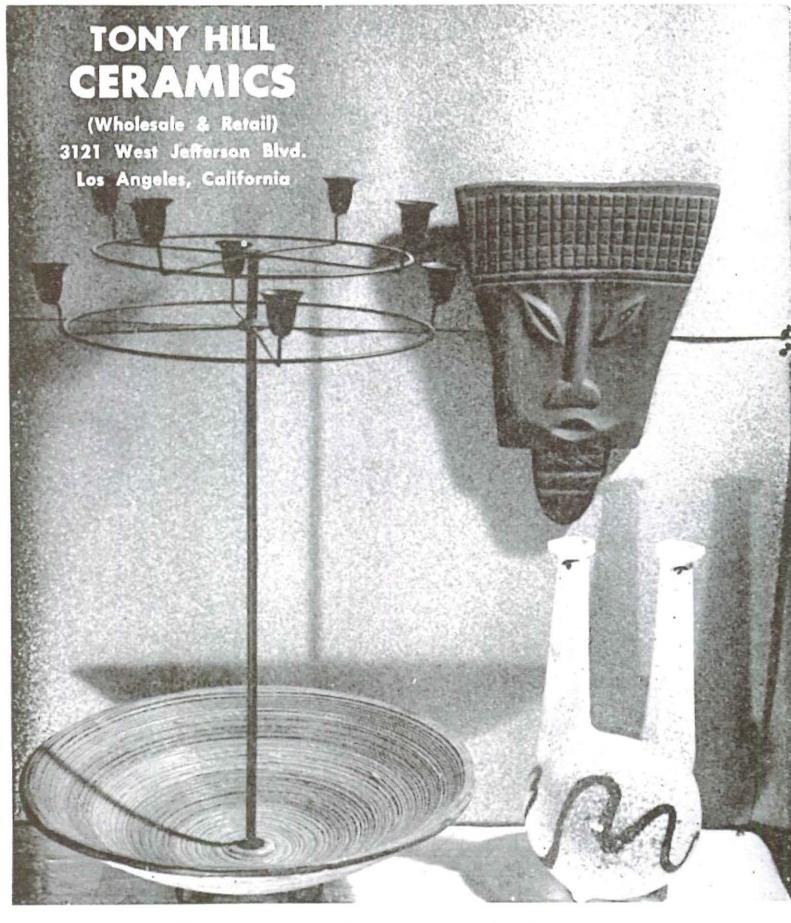
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PORTER

**MUSIC***Continued from Page 10*

bishness learned from those that really hear it. And yet there are the people who can become emotionally engaged with music more thoroughly than the experts, the public that went for Sibelius and later went for Bartok and is now nibbling at the twelve tones, but has never yet dared to let itself go for Ives; that is somehow barred by its own shame and snobbishness and imported, academic standards from letting go when Ives's music is being played.* When Ives is accepted in America, by Americans, then there will be an American music: not until then. If someone else gets there first, then the reaction will go back and include Ives.

Outside the neo-Puccini and the sweet the sense of melody is not highly developed among American composers. Melody as a structural art, thematic melody like that of Bach or Mozart, or even Beethoven or Berlioz, long melodies like those of Schoenberg or the later Bartok, seldom occur to them. They prefer rhythmic mottos and devices, wit that is funny or not but seldom humorous, elevation that is less inspiring than tight-lipped and grim. They are at their best in working out a long, pathetic, undulating line. Instead of mastering and working with the fundamentals, they are forever trying to do something too effective or too erudite. None of this applies to Ives. He is sunny more often than not, builds up long melodies combined of structural parts, can use them together or separately, piles up polyphonic voices and leads them through continuous variations often of perfectly recognizable tunes. He is humorous, can rise to an elevation without portentous wing-beating and hang there like a hawk or an eagle at his pleasure. His counterpoint includes all varieties of dissonance, which his harmony embraces with the generosity of an Eskimo wife, not indiscriminately but at the right times and places. He makes music rather like a contemporary of Brahms who has accepted in advance and with interest anything the Twentieth Century can show him—or he can show the Twentieth Century, but not to show off tricks—a trifle muddy in the orchestration but more overlapping than Brahms and more decisive than Mahler in the interweaving of parts—there he comes up to later Schoenberg, except the tone-row—but every once in a while, for instance in the Second Quartet, he takes off and leaves the Nineteenth and most of the so-far-developed Twentieth Century behind—or in the final movement of the Fourth Symphony that nobody has yet played. His musical language and deportment are always recognizably his own, as becomes any major serious composer; and his means are not the less absolutely musical for having plenty of literary causes, overtones, and references. You can complain of almost everything he does that it violates the textbook proprieties as badly as Beethoven's sonatas or Bach's fugues. His style and tone, his spate of original methods come directly from the fundamentals, the combining of melody and rhythm with meaningful purpose.

There are other American composers who have at least one foot firmly on the ground. Roy Harris started off crude and sunny but quickly grew more and more rigid and austere, like a small-town aristocrat who has to make his own society; until something broke down inside him. Barber is successful in direct proportion as he is sweet, Menotti as he is familiar. Copland philosophized on the way to making concessions until he was really popular, without ever letting down his technical standards; but he didn't make the public come to him, he went out to the public; with the result that his popular music is popular and his serious music isn't. There are the four composers who have had the success of American music in their hands. You might add to them Gershwin, who was trying to move the opposite way from Copland, to improve his workmanship and engross his melody, whatever the effect on his public. Plenty of other American composers are busy, some of them quite successfully so. Henry Cowell has increased his stature, in a decade, from three to eleven symphonies, plus Hymn and Fuging Tunes and other pieces, most of them written to commission. Jack Kilpatrick is doing the same at Dallas, Texas, earning a fair income every year from fees and royalties. Wallingford Riegger, who might be called the grand

*"Very highly American, I conjecture, in the determination to be highly bred, and the slight obtuseness as to what high breeding is," as Virginia Woolf wrote in her diary about Henry James. Our own Judge Learned Hand said it more forthrightly: "We prize of freedom; we are in deadly fear of life, as much of our American scene betrays. And no doubt rightly."

old man of American music, still goes his solitary, austere way deserving more honor than he gets. Hovhaness and Haieff temporarily, Dahl and Kirchner, Elliott Carter of one generation and Quincy Porter of another, or Roger Sessions and Ben Weber, and the composer-bosses, Howard Hanson, Virgil Thomson, "Undertow" Schuman, and "Age of Anxiety" Bernstein are all successfully in the frame of recognition. A good many others could be mentioned or have been mentioned by me at one time or another with more than faint praise. There are also a few for whom I don't give a damn.

One of our best younger composers, Lou Harrison, was chosen to represent the United States in an international competition and won, but you didn't see any headlines acclaiming his victory or genius. Instead of standing up ruggedly for this native talent, if only because he had snaked a prize off from the Europeans, the *New Republic* let an English translator, Stephen Spender, who happened to be at Rome when the winning composition was played, write a piece saying that Harrison had turned out some imitative music with a tone-row only because he believed the judges would be prejudiced in favor of that style: an outright lie, as anyone would know who had bothered to acquaint himself with only a small part of Lou Harrison's compositions. This passes in an American magazine about a composer who is an American.

These pretentious critics, like the impresarios, deliberately stand in the way of American music, blocking its progress. In small doses they will condescend to it, but when it holds its head up and insists on being taken as the equivalent of anybody's music, any time, they know better. They know the distinction, just as the contemporaries of Bernard Shaw, music critic, knew that the public prefers Mendelssohn's symphonies to Beethoven's just as more recently the prime movers knew that Beethoven's music was indelibly greater than Mozart's, but not as Shaw recognized the eminence of young Elgar after Sullivan and Stanford. The critics are never so firm, never so grouped, never so condescending, never so gifted with discernment and acumen, and facile with barbed reservations, as when they listen to American music.

And I can say to myself only that I will not let myself go to the opposite extreme and praise any music because it is American. My sympathies lie that way regardless of the product; and how often I have suffered with the product. You cannot have in a country more than two hundred—by now there may be more than two thousand—practising composers and find more than a few of them worth hearing. It's a dilemma, but it looks different depending which eye you close and on which elbow you lean.

Copland says you have to have a couple of hundred composers like himself around before you have a great one. Copland himself is the product of a good many dozen composers and the inspiration of more than went to make him. Ives wasn't so fortunate; he had to put himself together almost single-handed. Experts will tell us the result shows in his music; the remarkable thing is, as experts who have studied the Ives scores will admit, the music sounds. Although he was able to hear only a small part of his music after it was written, and most of it not at all, the music sounds as we believe he would have expected it to sound. He wasn't a stickler, like your little academician. He didn't object if you left out handfuls of notes. He believed in working for substance, "matter" instead of "manner," and he believed that substance in art survives, as Bach does, a great many technical abuses. He wouldn't have objected when anyone criticized his orchestration; the same has been said of Schubert and Schumann; we are plain tired of Strauss's orchestration, and orchestration is all that sustains us through long stretches of the Mahler symphonies. The substance of Ives's music will hold up whatever we think of details in his orchestration.

Ives's creation was a feat of moral courage, a stream of conviction poured out in a dry season from springs deeper than the majority of his contemporaries could reach. During twenty-five years of his young manhood he composed unceasingly, composed experimentally, with doubt and with assurance, in forms he made his own and with materials not previously imagined. Surely we owe him honor; nobody will deny that. We owe him also, and even more, the great place at the forefront of our musical culture he deserved and never personally claimed. We owe him the hearing and re-hearing of his music, editing and publication of the many manuscripts that still remain unknown inside his workroom. I do not say

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that these are all the equal of his music that we know. Some may be even better. We owe him the fealty the musical world rendered Schubert after his death, to see that everything he wrote is published, every song or single movement, for better or worse, until the record is completed. His music should be known, as well as praised and honored, in our schools; we should demand it of our orchestras and soloists. More than all else, we should demand it of ourselves. Until then, we are transients in our musical household.

I cannot write an elegy for Ives. I knew him living only by correspondence and in his music, as much of that as I could reach. I cannot think of him as dead. Like his peers and predecessors, like his exact contemporary, Schoenberg, he is only beginning to live. I see Ives apart from the professional eminences, one of the four towering, self-recreative composers of his lifetime: Schoenberg, Bartók, Stravinsky, Ives—and not the least of them. That lifetime contains one of the supremely creative periods in the history of music. For a creator of such stature the enduring life begins only as the personal life ends. The world of living minds comes very slowly to an understanding of such a mind that has already lived. In the fixed day and finality of such an artist we transcend the morbid flickering of headlines; we share an esthetic comprehension of our native scene that is not and never needed to be pessimistic.

THE ARCHITECT AND CONTEMPORARY SOCIETY

Continued from Page 15

possibilities of, and awaken their desire for, a style of daily life which may seem Utopian but is in fact attainable.

With the second medium, their play could acquaint the men and women of tomorrow with the new style of life through models or constructional games on various scales. The latter could range from town, village or factory estate "town planning sets" with model trees, trunk roads, viaducts, car parks, etc. to sets for making scale models of multiple housing units to be assembled from girder, flooring, party wall and outer wall sections of wood, plastics, or metal and even larger scale sets for building individual apartments and the social dependencies peculiar to this type of housing, the whole with suitable "built-in" and ordinary furniture and painted in colours — all of which would give the last type an appeal for girls as well. In this way, in place of the precocious brutalization caused by hateful war-like toys, children would grow accustomed from their earliest years to think of the home and the community in other terms and would grow naturally into the true modern spirit of the industrial age.

There is, however, another factor, more serious than popular ignorance and consequent lack of desire, which today plays a part in frustrating, all too successfully, the early application of the new principles of planning, layout and construction and thereby prevents the natural evolution of taste. This is the general acceptance of the new aim from which a different plastic notion of architectural beauty should follow. It is that much professional and with it the bulk of cultivated opinion still either does not accept or actively disbelieves in the validity of the new principles; and its attitude is therefore uninterested when it is not definitely hostile.

Such an attitude is justifiable in part in face of the swelling flood of examples, glaring and otherwise but all detestable, of pseudo-

modernism. It springs in most cases from a knowledge of the real bases, aims and scope of the renaissance now in progress, which is at best superficial and partial. Now the new combined architectonic-town planning concept is an indivisible whole: its component ideas cannot be taken out of their context to be accepted or refuted separately since the final conclusions derive from the first premises in an unbroken logical chain. With a complex question like this, one must have all the data before one for its apparently contradictory or irrelevant elements to fall into place and become intelligible; out of their context they make precisely as much sense as the scattered pieces of a jigsaw.

Those concerned being almost always capable professionals or laymen of distinction and good faith, it is high time to get at the real cause why the lack of understanding persists. Such people occupy the executive, advisory or policy making posts alike in public administration, in State-owned undertakings and in private business; and this creates a state of affairs liable to hamper, if not block entirely the free use of those modes of architectonic expression whose characteristic features have their origin in the way of working peculiar to the industrial era and are thus ultimately the style of our age.

Various reasons are advanced for this negative attitude, of which the principal are the following: (a) the markedly different appearance of modern architecture constitutes a breach of the natural laws of evolution; (b) modern architecture does not respect national tradition; (c) lastly, its eminently utilitarian and deliberately functional character is incompatible with architectural expression and makes it incapable of producing the impression of dignity which is desirable.

Now with regard to these arguments, the various "styles" of the past, despite the marked and sometimes even radical differences between them alike in plastic aim, structural principles, and building procedures, in all cases exhibit certain common features giving them a measure of mutual homogeneity—namely the general type of materials used and the traditions and techniques of the crafts involved. In just the same way contemporary architecture, in so far as it conforms to modern principles of construction and stability, is the logical sequel to the use of new materials and new building techniques. And the latter, being developments of the new methods brought in by the industrial revolution, are in no respect an evolution of the traditional techniques—just as the aeroplane and motorcar were in no sense evolved from the horse carriage. In either case we have a thing different in kind; and for that very reason it must necessarily be different in appearance.

On the second point the world-wide adoption of building techniques with a modern industrial basis has as its logical consequences not merely the creation of a uniform vocabulary of plastic forms, as happened with the Romanic and Gothic of the Middle Ages or the classical orders during the Renaissance, but the gradual and inevitable abandonment of regional techniques. However, notwithstanding the universal nature of modern architecture, "native" variants are already appearing presenting appreciable differences in style though following the same basic principles and utilizing similar materials and methods. The reason is not merely that, as Le Corbusier himself advises, a deliberate attempt is already apparent to revive, after adapting them to the new ideas, such general features or details from the body of past traditions as are still valid, but even more that the national personality breaks through in the architectural

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design of its true artists, thus preserving the most genuine and irreducible part of the imponderables which give each people its distinctive character.

Both in this connexion and as regards the modern architect's appreciation of the fact that he is an artist, the presence here of a witness of the architectural experiment launched a few years back in Brazil is of some significance as placing squarely before the conference the questions of the plastic quality and the lyrical and emotional impact of a work of architecture. These points are important because such work will have to survive into an age when functionally, it is no more use; it must so survive not simply as an example, for instruction of an outmoded building technique nor as a monument of an outworn civilization, but survive in a deeper and more permanent sense as a plastic creation which is still alive because it still has power to move the feelings.

The grasping and formulation of the concept of plastic quality as an essential element in architectural design—though always subject to the limitations arising from the eminently utilitarian nature of the art of building—is undoubtedly the task to be given priority by architects, and professional education for the final overcoming of the misconceptions responsible for the survival, in so many quarters, of the lack of understanding earlier described.

The work of CIAM and UIA has restored the sound functional basis of architecture. With few exceptions, however—the most notable being Le Corbusier whose whole work is instinct with plastic sense but whose clear and insistent demand, from the first, that architecture be recognized as something more than merely utilitarian, does not yet appear to have been grasped—architects have still to accord unequivocal and long overdue recognition to the legitimacy of the plastic intention, conscious or not, implicit in any work of architecture worthy of the name, whether it be popular or with aspirations to style.

To arrive at a correct appreciation of how and how far the plastic aim should enter into the complex process leading to the finished architectural concept, a necessary preliminary is a properly objective definition of what architecture really is.

It is building first and foremost, but building designed to order space for a particular purpose and in a particular spirit. It is in respect of these two considerations that architecture is seen to be a form of plastic art in addition. The broad lines of a design will be dictated by engineering and technical considerations, the setting, the function to be served or the programme. Nevertheless within the range of values delimited by these major factors, the selection of the appropriate plastic form for each detail in terms of the ultimate unity of the conception is still left to the subjective choice of the architect, and on that account he must rank as an artist.

It is the plastic aim which such a choice implies which distinguishes architecture from mere building.

In the second place architecture is also necessarily conditioned by
(Continued on Page 36)

NOTES IN PASSING

Continued from Page 13

It is not easy to determine just how large a part of this Statement, as well as the continuing consultations between NAACP counsel and American social scientists, played in the final outcome. Possibly the Supreme Court would have reached the same conclusion in any case. It is significant, however, that the actual decision as handed down refers explicitly to recent progress in the field of psychology, and particularly to what is now known regarding the harmful effects of feelings of inferiority on the personal and social development of children.

Thus, a far-reaching change in human relations, which will affect the whole pattern of democratic existence in the United States, with possible repercussions on other parts of the world as well, has been set in motion at least in part through progress in the social sciences.

Some years ago Gunnar Myrdal in his *An American Dilemma* called for an "educational offensive" to reduce the gap between public opinion and social science in the whole area of race relations.

Unesco, through the work it has undertaken on race problems, has been actively engaged in such an "offensive," so have many individual social scientists in many parts of the world. The gap has been greatly reduced, and the conclusions of the social scientists now find much wider acceptance.

The Supreme Court decision represents the most spectacular and convincing example of the part which science can play in contributing to human progress.—Otto Klineberg.



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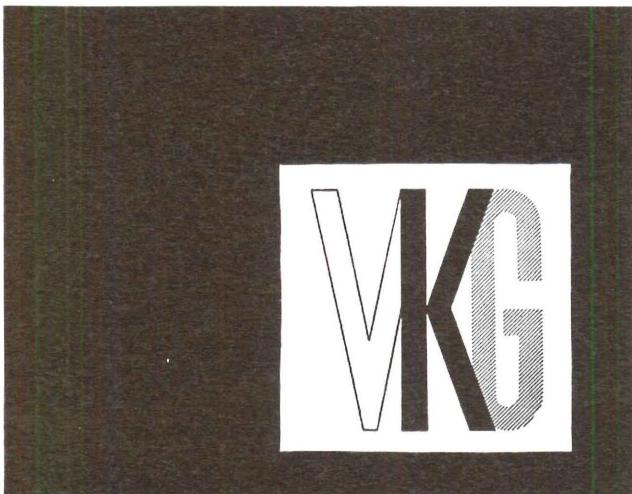
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CRESTVIEW 5-7821



THE ARTIST AND CONTEMPORARY SOCIETY

Continued from Page 35

the age, by physical and social environment, by the techniques imposed by the materials used, and lastly by the objects in view and the finance available for the execution of the work, i.e. by the programme proposed.

It may therefore be defined as *building informed by the notion of ordering the space plastically in terms of a given epoch, setting, technique and programme*.

We thus see that there is a necessary relation between plastic intention and the other factors involved; and it may further be noted that both categories of consideration are constantly and simultaneously in mind from the first beginning of the architectural plan to the final completion of the work thereby justifying the traditional classification of architecture as one of the fine arts. With that point settled, we can now subject the question to more detailed consideration with a view to elucidating, from historical examples and from contemporary experience, how the architect sets about conceiving and planning his works.

The first thing to note is the existence of two distinct, and at first sight mutually incompatible approaches to the problem. The first is the organic-functional in which the prime consideration is compliance with the functional imperatives and the work develops like a living organism; the architectural expression of the whole depending on a rigorous process of selection of the plastic forms of the parts which constitute it and the way in which they are combined. Against this we have the approach in terms of the plastic ideal, which, while not going to the extreme (academism) of providing for, or adjusting the functional factors in terms of preconceived plastic forms, does imply the prior intention, while handling the functional aspect logically, to secure ideal or plastically pure, free or geometrical forms.

In the first type, the beauty burgeons like blossom, the most significant historical example being the Gothic type of architecture; in the second type the beauty is disciplined and restrained like a cut crystal and the purest type of it is still classical architecture in the strict sense.

The distinctive features of modern constructional technique are the independence of the framework in relation to the walls and cantilever flooring giving complete freedom in the layout of the floor plans on "physiologically functional" lines exclusively (i.e. in terms of future use) while allowing of relatively independent, or plastic-functional treatment of the facades. The effect of this will be to make it possible, for the first time in the history of architecture to achieve full reconciliation of the two approaches instanced, which have hitherto been mutually incompatible and therefore rightly regarded as irreconcilable. Conceived of, from the beginning as a living organism, the general design of a building is formulated and the details worked out in strictly functional terms, i.e. with scrupulous regard for the considerations of engineering calculations, constructional technique, the physical and social setting, and the general programme; but the organic unity facilitated by frame construction and the ensuing relative freedom in design and composition allow of the pursuit, in addition, of an ideal plastic purity.

It is in the combination of the two approaches, with balanced interplay of free or geometrical forms, whether now flowing, now restrained, achieved incidentally or aimed at deliberately that the attraction and the virtually unlimited possibilities of architectural expression in the modern idiom reside. No question, of course, arises of any pursuit of originality for its own sake and at all costs, nor of wasting time on a foolish search for the "daring" solution, the converse of real art, but of innovation on legitimate lines exploiting the full potentialities of the new technique in pursuance of the sacred obsession, distinguishing all truly creative artists, to reveal as yet unsuspected realms of plastic form.

Thus, then, while architecture in practice is, and is becoming increasingly, a science, there is nevertheless, a fundamental distinction between it and the other applied sciences in that the subjective feeling of the design is constantly in play. As we have seen, it becomes operative at the stages of planning and execution alike, in the repeated choice, between two or more possible answers to any question of general or detailed design—of equal functional validity in terms of the techniques involved, but differing in plastic quality—of that which best accords with the original conception. This choice, which is the very essence of architecture, is made by the architect as an artist exclusively since from the technological point of view any

of the solutions, considered in its basic material aspects, would be equally satisfactory.

Recognition of the legitimate place in the functional concept of modern architecture of plastic intention, operative simultaneously with the other considerations determining design, can contribute decisively to the resolution of the false dilemma which occupies the minds of so many critics and artists, namely, whether art should be exclusively either purposive or its own justification. If the principle enunciated is valid for the most utilitarian of the arts, it must be all the more so for painting and sculpture, both of which are inherently less prone to the overriding of artistic by non-artistic considerations; there is thus no incompatibility between the modern notion of "art for art's sake" and that of "social art."

In this context, however, a distinction of primary importance is that between causation and essence, as in this preliminary differentiation there lies the key to the problem before us. From the point of view of causation art is indisputably a dependent phenomenon, its manifestations being always governed by factors external to itself, as in the specific case of architecture where they are the physical, social and economic setting, the age, the technique employed, the resources available and the programme adopted or imposed. It is, however, equally true that as regards its "essence"—the quality which distinguishes it from other human activities—art is independent of extraneous considerations. The creation of a work of art is ultimately reducible to a series of choices between two colours, two tonalities, two forms, two volumes, two alternatives already reduced to their purest functional terms and both equally suitable for the end in view and in that final choice the only consideration operative is the artistic—art for art's sake.

Although artistic creation is a spontaneous activity of man and, as such, an integral and significant element in the collective "culture" developed by the social entity to which the artist belongs, is truly idiosyncratic nature necessarily makes it a thing of a different kind from the other facets of the culture and sometimes, accordingly, rebellious against the rigid frameworks of philosophical systematization.

The point is that, whereas "original" science is the revelation of part of an always greater whole transcending the scope of intelligible delimitation and the scientist accordingly a kind of accredited intermediary between Man and the rest of Nature, "original" art—or, better, the work of a particular artist—is a self-sufficient whole and the artist the true creator and sole lord of what is a separate and personal world, since it did not exist before him and will never be repeated in that identical form. Hence on the one hand the underlying humility, real or feigned, of the scientist's attitude, and on the other, the egocentricity and innate pride, overt or concealed, which are the basic qualities in the personality of every genuine artist.

It is useless too, to seek a basis for discrimination by asking for whom the artist is working: whether he serves a cause or a man, and whether his motive be profit or the pursuit of an ideal, at bottom, if he is a true artist, he will be working for himself, for however much he may pant for the stimulus of recognition, understanding and applause, it is from the exercise of his creative powers that he really draws life.

The idea that art for art's sake is necessarily the antithesis of social

art is as meaningless as the commonly assumed antinomy between figurative and abstract art. The term has long since lost its seemingly inherent romantic, "anti-society" implications, to signify the clear and austere impression of the values in which the essence of a work of art consists.

All genuine plastic art must always be primarily art for art's sake since the note which will distinguish it from the other elements in the culture will be its disinterested and irresistible urge to express itself in a particular plastic form.

If all the other factors directly or indirectly necessary for the production of a work of art, including the social factor, are present in full measure but the disinterested and irresistible urge to adopt a particular form is lacking, the resultant work may well be a sound exercise in anything you like, but it will not be of major significance as art. That then, is the differential factor which, in the final analysis, distinguishes the work of art. It is the work's informing principle, its vital spark, and not, as is so often supposed, a kind of quintessence; and, as has been pointed out already, it is the quality which will ensure a work's survival, not as testimony to an outworn civilization but as something living and eternally significant when the other factors which presided at its inception have lost their relevance.

Modern superations of the contradictions implicit, for instance, in the traditional antagonism, now overcome, of the "plastic" and "organic-functional" concepts of architecture or in such false antinomies as that between art for art's sake and social art are not merely happy accidents. They are, on the contrary, items in a general process of polarization tending to the resolution of the whole tangle of long-standing contradictions which, though varying in nature, all have their origin in the limitations imposed by the technique of "craft" production. The origins of this process are social and economic and it is a function of the productive capacity of the still new-born industrial age in which, for the first time in human history, it is physically possible through mass production, to resolve the basic dilemma of the clash of interests between the individual and the community. Mass production not merely permits but demands, on pain of loss of full potential yield, that the question of individual well-being be envisaged no longer in terms of the few but of all, and to such a point the notion of the general interest no longer implies that of sacrifice by the individual for a long-term object but becomes paradoxically identical with the permanent personal interests of each individual.

The true industrial age will come to pass not on the basis of willed charity and solidarity between mankind but on the material plane through the imposition on the world of modern mass production technique. The shape it will take is visible to anyone with the objectivity to rise above the calculated alarmism of the daily press; and at the very moment when the contradictions of the modern world seem to be swelling to a climax, it foreshadows an early trend towards a new balance of forces in obedience to a process of gradual approximation; a happy term for it might perhaps be the theory of convergent consequences.

Thus, to take an example, the bases for the multiple isolationisms of the modern world are group common denominators—American enterprise, the vast effort of the Soviets, the zeal of the Church in defence of her spiritual prerogatives, British experience and common

Due to widespread response to a series of advertisements by the American Book Company for the

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sense, French discernment, the culture and mental acuteness of the Latin peoples, Germany's amazing resilience, the natural balance of the Nordic peoples and the new spirit of Islam and the Orient. At present all these groups see themselves as incompatibles, each seeking in some way to oppose or absorb or isolate another. Yet, despite the seeming impossibility of reconciling them, the truth more probably is that all are converging on a common meeting ground and towards a new and world-wide synthesis.

The evolutionary process will then shift to another plane, to the healthy rhythm of a cycle without precedent—the most productive and the most human in history.



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 I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.
 II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass., unless otherwise indicated. *On all communications please indicate issue, letter and title.*

I. OPENINGS WITH COMPANIES

A. **ART CENTER DIRECTOR:** Must have four qualifications: liberal arts background, genuine knowledge and understanding of importance of design in living, experience in designing meaningful exhibitions, ability to develop community activities and participation. Extremely hard work, exhausting hours. Chief reward comes in satisfaction of doing pioneering work in northern plains area. Salary \$6,000-\$7,000 to start. Write: Charles Val Clear, Consultant, Sioux City Art Center, Commerce Bldg., Sioux City, Iowa.

B. **ART DIRECTOR STYLIST:** Permanent position with established Philadelphia manufacturer, supplying nationwide retailers with paper bags and boxes. Preferred requirements—young woman who has retail experience, art and design training, and an appreciation of the colors suitable for wrappings and store decor for active participation in top-level sales promotion problems. Typing extremely helpful. Send complete resume.

C. **ARTISTS:** Fashion Illustration, Home Furnishings Illustration, Layout. Some of the country's largest department stores are interested in knowing about your qualifications if: 1) You are well trained in illustration and/or layout. 2) Like to work at a fast pace. 3) Have originality and fashion flair. Retail store experience is helpful, but not essential. When preparing your resumé, please include academic background, positions held, area preference and salary requirements.

D. **BLACK AND WHITE ARTIST:** Must have lettering ability. Permanent position in package design department of national manufacturer located in Boston area. State experience and salary expected.

E. **COLORIST:** Well-established fabric manufacturer in Westchester County area, N. Y., wants designers with good coloring ability to color woven fabrics and possibly prints too. No creative weaving; but ap-

plicant must understand principles of weaving.

F. **DECORATOR—DRAFTSMAN (FEMALE):** For full-time position in its Grand Rapids design department, a famous furniture manufacturer seeks young woman to make floor plans and elevations in showrooms and for displays for store clients. Decorating experience, color knowledge, tracing, typing also desirable. Highest education and personality requirements.

G. **DESIGNER—LAMP AND CERAMIC GIFTWARE:** Ohio manufacturer of modern ceramic table lamps and ceramic artware seeks full-time or part-time designer.

H. **DESIGNER—TWO-DIMENSIONAL:** A New York City company selling designs to manufacturers seeks a recent male design school graduate, age 25-30, with good drafting and drawing ability for full-time staff position creating new designs for mass-production. Industrial or commercial experience in ceramic decoration, plus sales ability and knowledge of home furnishings, also desirable.

I. **DESIGNER—WATCHES, JEWELRY, PACKAGING:** An opportunity for an industrial designer for full-time employment in a company's large design studio near Chicago. Should be a design school graduate; preferably with interests in metalworking, modelmaking, jewelry and working on small objects such as watch cases, dials, attachments, packaging, jewelry; male or female.

J. **FLOOR COVERING DESIGNER:** New England manufacturer of soft-surface floor coverings wishes to develop free-lance design sources. Two-dimensional designers of New England, experienced in fabrics, wall-coverings, or floor coverings and willing to visit factory periodically with design material, should apply.

K. **FURNITURE DESIGNER:** Outstanding manufacturer of fine furniture wishes to add experienced young furniture designer full-time to its design staff in Grand Rapids. An unusual opportunity for a person with knowledge of traditional furniture as well as contemporary, plus high education and personality qualifications.

L. **GRAPHIC AND PRODUCT DESIGNER:** A well-established manufacturer of bound books, visable records and machine bookeeping equipment located in western Massachusetts seeks for full-time staff employment a male designer, age 25-40, trained and experienced in graphic and product design to redesign existing products and assist in developing new products. Excellent working conditions. Progressive company attitude. Salary commensurate with experience and ability.

M. **INTERIOR DISPLAY MAN:** For opening with high fashion, quality specialty store of outstanding national reputation. Position requires someone well-experienced in display work and someone who has imagination and fine taste. Location southwest.

N. **SILVER DESIGNER:** Manufacturer is searching for young man or woman with education and experience in design who has potential of becoming a creative silverware designer. Need not necessarily be a silversmith or craftsman. Staff position and opportunity to develop with established firm are open to right person.

O. **TEXT BOOK DESIGNER:** Established Boston publishing house seeks draft-exempt male with art school background or experience in trade or text book house. Layout or art production experience necessary.

P. **TOY DESIGNERS:** Distributor of modern home furnishings accessories seeks specific toy designs of a highly commercial nature for new toy division. Designs will be held in strict confidence and used only after a satisfactory royalty arrangement is reached with the designer. Correspondence should be addressed to Richards Morgenthau Company, 225 5th Avenue, New York 10, N. Y., Attn.: Mr. Norbert Nelson.

Q. **TWO-DIMENSIONAL DESIGNER:** Position open on design staff of prominent manufacturer of smooth-surface floor coverings (linoleum and felt-base). The company, located near New York City, prefers a designer with textile, wall covering or floor covering design experience, color interest and knowledge.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. **ARCHITECT:** Practicing architect in N. Y. C. for 40 years. Registered in N. Y. and N. J., age 60, in good health. Wishes to relocate in Florida. Desires association with builder, architectural firm, as partner, associate (can take charge as chief draftsman) specification writer, etc. or as manager/representative for Florida office of such firm) or with bank, insurance company, construction company, or material manufacturer.

B: ARCHITECT—DESIGNER: Wants to find a business partner. Must be able to sell architectural and interior design service; and effectively promote products just coming on the market (gift and stationery lines; mobiles and children's toys).

C. ARTIST: Several years experience in teaching, painting, newspaper advertising art department, and in theory of color. Wishes position in field of teaching or in color work.

D. ARTISTS—COPY WRITER: "Idea Gal," planning direct mail, copy, layouts and design, "gimmicks," spots. Experienced, diversified accounts, some fashion. Knowledge of production and offset, economy printing. Art school grad., copy training with 6 yrs. of gen. advertising experience. Desires staff position N. Y. area and free-lance by mail.

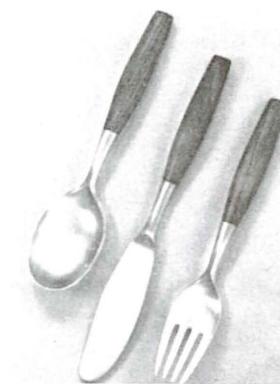
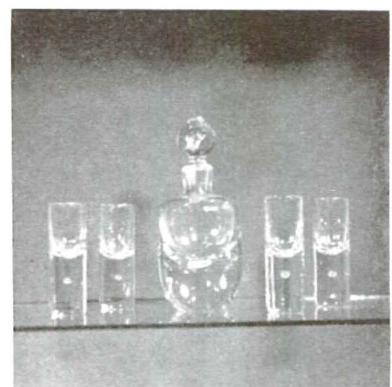
E. ARTIST—DESIGNER: Univ. of Illinois (1948). Seven years broad design experience. To direct, or assist direction of, manufacturer's industrial design studio. Age 31, married. Will relocate anywhere in U. S. A.

F. ARTIST—TEACHER: 8 yrs. training in drawing, painting, design, in Boston, New York, Cape Cod. Exhibited New York, Boston, Cape Cod. 3 yrs. assistant teacher Cape School of Art and private class. Desires part or full-time teaching in New England. Female, age 26.

G. CREATIVE DESIGNER: Desires contacts with companies or individuals needing free-lance art work, designs for smart greeting cards, gift wrapping, children's book illustrations, fabrics and black and white spot illustrations. Six years experience in decorative arts and advertising.

H. DESIGNER: Desires full-time position with manufacturer or design studio. 25 years successful experience in design and production of furniture and interiors for offices and public buildings, appliances and products for household and commercial use. Prefers Chicago area. Married, age 44. Excellent references.

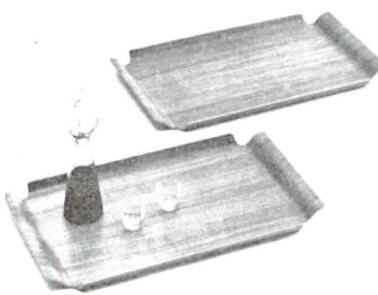
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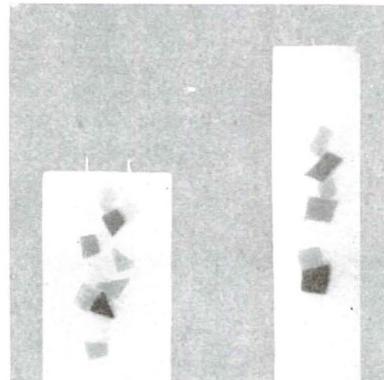
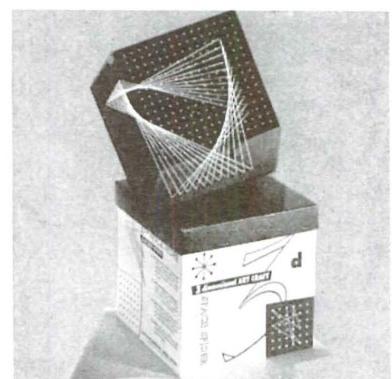
THE CONTEMPORARY OBJECT

What follows is a selection of well-designed objects available to you directly from the best of the contemporary shops.



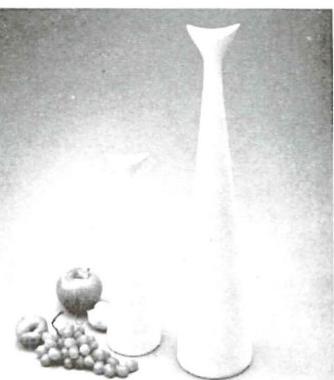
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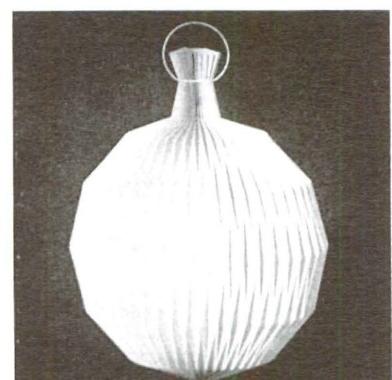


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I. DESIGNER: Graduate Parsons School of Design. Two years advertising design and executive experience. Fashion illustration background. Desires free-lance work, Los Angeles area. Will consider permanent creative position on West Coast. Married, 1 child, veteran.

J. DESIGNER: Studying architecture evenings seeks opportunity with progressive architect in the San Francisco area. Design school graduate, B.F.A. in textile design, with 4 years experience designing fabrics and floor coverings.

K. DESIGNER: Graduate Rhode Island School of Design, and liberal arts college degree. Three years varied product design experience with several top companies. Year as sales representative before design training. Age 28, married, veteran.

L. DESIGNER—ART DIRECTOR: Free-lance—small retainer fee for a year's service. Specializing in methods of economy in printing. 15 years experience on top national accounts. New England area only or by mail.

M. DESIGNER—CONSTRUCTION—MAINTENANCE: Family man, age 38, headed own construction and maintenance business seeks full or part-time position with eastern Massachusetts industrial, commercial concern in plant and machinery maintenance and improvement. Unusual combination of practical and creative. Licensed builder: residence, kitchen design and construction. Rated mechanic heavy metals. Art and design training. Some drafting.

N. DESIGNER—MECHANIC: HEAVY METALS: Training and practical experience in heavy metals, rated mechanic, some drafting, unusual ability to translate drawings and ideas into workable, well-proportioned forms. Age 38. Desires position in greater Boston area in product development, wrought iron, metal trades. Ability to handle men.

O. INDUSTRIAL DESIGNER: Desires position with small progressive firm that recognizes the value of integrated design from product to printed matter in achieving maximum efficiency of visual merchandising. Experience includes work in all these phases with small free-lance firm—also instruction in industrial design. Married, age 27.

P. INDUSTRIAL DESIGNER: Qualified to head up design dept. 5 years experience with upper Midwest major appliance manufacturer of air conditioner—refrigerator—freezers and ranges. Age 31, married—one child, willing to relocate.

Q. INDUSTRIAL DESIGNER: 2 yrs. experience with company and design office that includes diversified product design plus some mechanical design. Degree in industrial design plus 2 years engineering. Desires position with company or design office in northwestern states. Veteran, married, age 26.

R. INDUSTRIAL DESIGNER—JUNIOR: Recent graduate desires employment and training with design agency. Especially good letterer, interested in package design. Primary concern is for experience in diversified design field. Draft exempt, single, will relocate.

S. INDUSTRIAL DESIGNER: Bachelor of Arts, 1954 graduate, 2 yrs. experience part time in architectural, engineering and fixture design work. Trained in industrial design, packaging, layout, modelmaking. Age 21, single, will locate anywhere.

T. SCULPTRESS: Desires creative position in industry or a good teaching position. Age 33. Has 5 years teaching experience in professional art school. Has completed independent sculpture commissions. Extensive training, Cleveland, Cranbrook, Europe. Technical knowledge complete—stone carving, plaster, stone, bronze casting, plastics—molds.

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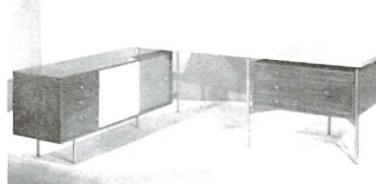
CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the new Case Study House 17.

NEW THIS MONTH

(220a) Office Furniture: A free catalog describing the "Achievement Group," office furniture designed by Feldman-Selje, is now available to architects, designers, decorators and mem-

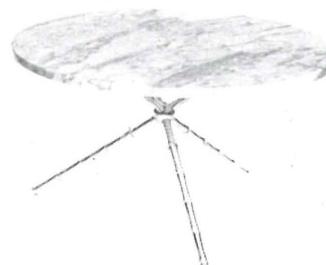
nation of Basic Units makes possible home and commercial installations in nearly every price category. For more information, write to Arcadia Metal Products, Dept. AA, 324 North Second Avenue, Arcadia, California.



Walnut executive unit, "Achievement Group" by Feldman-Selje.

bers of the office furniture trade. "Achievement Group" is in a distinctive modular style with coordinated units in many combinations of desks, tables and case units designed for complete office installations. The handsome finishes, colors are described in the catalog which is furnished by Office Interiors, 8751 Beverly Boulevard, Los Angeles, or Feldman-Selje, Design Associates, Dept. AA, 910 East Fourth Street, Los Angeles, California.

(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. As Permalite-Alexite has unique physical property of expanding to maximum size with superior strength, it is tougher, stronger and endures abuse of handling and shipment without usual resultant breakdown and loss of volume. Brochure contains enough data and authority on authentic fire resistance to warrant complete, immediate acceptance of Permalite-Alexite for perlite plaster fireproofing. Many charts and detailed drawings give fire-ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstanding up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 So. Flower St., Los Angeles 17, California.



Italian marble top 30" round, 17" high; solid brass tripod base.

(221a) Italian Marble Table Tops: Rene Brancusi's extraordinary collection of regal marble table tops, imported directly from Italy, is presented in newly published brochure now available. The table tops come in every size, shape and color, elegantly combined with solid brass, wood and wrought iron bases, custom designed or constructed to individual specifications. For further information, write to Rene Brancusi, 996 First Avenue at 55th Street, New York City, or 928 North La Cienega, Los Angeles, California.

APPLIANCES

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

DECORATIVE ACCESSORIES

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(222a) Multi-Width Stock Doors: Innovation in sliding glass door industry is development of limitless number of door widths and types from only nine Basic Units. 3-color folder now available illustrates with cutouts nearly every width opening that can be specified without necessity of custom sizes. Maximum flexibility in planning is allowed by simple on-the-job joining of stock units forming water-tight joint with snap-on cover-plate. Folder lists standard height of stock doors combined with several examples of width. Combi-

(200A) KITES, by John Freeman. Buoyant structures solve the problem of adding warmth and color to contemporary interiors. Custom design considers the architectural elements of the house. Hand crafted, durable construction. Complete information: Kites, 819 N. Beverly Glen Blvd., Los Angeles 24, California.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary

fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FLOOR COVERINGS

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rugcrofters, Inc., 143 Madison Avenue, New York 16, N.Y.

FURNITURE

(168a) Furniture, Accessories, Retail: A remarkably comprehensive selection of contemporary furniture, fabrics and accessories. Emphasis on good design. Equipped for execution of interiors, commercial and residential.—Dan Aberle, 14633 Ventura Blvd., Sherman Oaks, Calif.

(138A) Contemporary Furniture: Information. Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Feltmore, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparian, Pacific Furniture. String Design Shelves and Tables, Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer Prints, Elenhank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics.

These lines will be of particular interest to Architects, Decorators and Designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

HEATING & AIR CONDITIONING

(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engi-

neering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N.Y.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures with comprehensive technical data and specifications. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

PAINTS, SURFACE TREATMENTS

(175a) Etchwood and Etchwall: textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation: difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(213a) Gelvatex Coatings: "First of the vinyl emulsion paints"—These paints have proved their outstanding durability in England, Africa, Canada, France, Australia, New Zealand. Available for all surfaces in wide range of colors. Advantages: lasts up to 7 years or longer; may be applied on either damp or dry surface; dries in 30 minutes; flows on in 25% less time; not affected by gasoline, kerosene, lubricating oils or greases; highly resistant to acids, gases, sun, salt air, smog. Gelvatex film lets surface breathe, will not trap moisture vapor, rain cannot penetrate. For informative literature write to Peter R. Jessness, Dept. AA, Gelvatex Coatings Corp., 1250 Wilshire Blvd., Los Angeles 17, California.

(195a) Corrulux: One of oldest of translucent plastics, now greatly improved. Reinforced with inorganic, non-combustible flame barrier core. Variety of colors, light weight, shatterproof. Ideal for patios, carports, skylights, monitors and sawtooth, fenestration for factories. Can be sawed, drilled, nailed. Corrulux Division of Libbey, Owens, Ford Glass Company, Room 1101, 3440 Wilshire Blvd., Los Angeles 5, Calif.

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(197a) "This is Mosaic Tile": 16-page catalog describing many types clay tile. Outstanding because of completeness of product information, organization of material, convenience of reference, quality of art and design. Copies of award-winning Tile Catalog presented by The Mosaic Tile Company, Zanesville, Ohio.

SASH, DOORS AND WINDOWS

(217a) New aluminum sliding glass doors: Complete literature and information now available on Ador's new model all aluminum doors at competitive prices. Data on unusual design flexibility, rigidly secured corners with heavy gauge fittings for slim lines, extreme strength. Description of complete four-way weather sealing, corrosion resistant finish, centering rollers for continuous alignment, elimination of rattles. Charles Munson, Dept. AA, Ador Sales, Inc., 1631 Beverly Boulevard, Los Angeles 26, California.

(214a) Awning Windows: Illustrated brochure describes true awning window. Performance-proven in all climates, with a fourteen-year record of satisfactory service. Provides rain protection when open 100% ventilation control, closes tight. Inside screens interchangeable with storm sash.—Gate City Sash & Door Company, Box 901, Fort Lauderdale, Florida.

✓ (212a) Glide Aluminum Sliding Windows: Complete Glide brochure available on aluminum sliding windows, engineered with precision, made of finest extruded aluminum, stainless steel weatherstripping and rollers for better performance, endurance. Advantages: eliminates need for costly cleaning apparatus, scaffolding; easier, less expensive installation; never requires painting; lowers insurance rates; guaranteed for life of building. Write to L. Pinson, Dept. AA, Glide Windows, Inc., 7463 Varna Ave., No. Hollywood, Calif.

(209a) "Arislide Steel Sliding Doors": Illustrated 8-page catalog gives detailed specifications on sliding doors for all residential, commercial constructions. Frames, sliding units of formed steel, corners continuously welded, exposed surfaces ground. Stainless steel capped track, fully weatherstripped, roller bearing rollers adjustable without removing door from frame. Bronze handles, foot bolt; lever latch hardware, cylinder locks also available. Various sizes; special types. For free copy, write N. K. Juvet, Dept. AA, Steel Windows Division, Michel & Pfeffer Iron Works, Inc., 212 Shaw Rd., So. San Francisco, Calif.

(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel work-

ing frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

(210a) Soulé Aluminum Windows; Series 900: From West's most modern alumilite plant, Soulé's new aluminum windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soulé putty lock for neat, weather-tight seal; bind-free vents, 90% openings; $\frac{3}{4}$ " masonry anchorage; installed by Soulé-trained local crews. For information write to George Cobb, Dept. AA, Soulé Steel Company, 1750 Army Street, San Francisco, Calif.

(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The Brochure includes isometric renderings of construction details on both Top Roller Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features: basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Calif.

(712) Sliding Glass Doors, steel framed: Weather-sealed box section head of bonderized steel; handsome solid bronze hardware and tamper-proof, up-action cam night latch. Brass sheaves, adjustable to assure weathertight fit, roll on stainless steel track. Complete catalogue illustrating standard types and sizes with details of installation.—Arcadia Metal Products, 324 North Second Ave., Arcadia, California.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen metal sash doors; provides ventilating screen door, sash door; permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty third Street, Los Angeles, California (in 11 western states only.)

SPECIALTIES

✓ (204a) Contemporary Locksets: Illustrated catalog on Kwikset "600" Locksets, 6 pin tumbler locksets for every door throughout the home; suitable for contemporary offices, commercial buildings. Features: 5-precision-matched parts for easy installation; dual locking exterior locksets—simplified cylinder reversing—may be reversed for left or right-handed doors. Stamped from heavy gauge steel, brass. Available in variety of finishes. For free catalog, write to Wm. T. Thomas, Dept. AA, Kwikset Sales and Service Company, Anaheim, California.

(152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified

CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Angeles, California.

(818) Louvered Ceilings: Folders Alumigrid louvered ceilings for contemporary interiors; non-glare illumination contemporary styling; aluminum, easy to install, maintain; can be used over entire ceiling; full installation, lighting data; well worth investigation.—The Kawneer Company, 730 North Front Street, Niles, Michigan.

(114h) Styrofoam: New bulletin on use of Styrofoam for low-temperature insulation. Covers methods of installation on various surfaces, application of adhesives, finishes and data on various low-temperature applications including insulated vehicles, ship holds, refrigerated equipment, many industrial uses. Engineering data and standard sizes, packages also included. Available from the Plastics Dept., The Dow Chemical Co., Midland, Mich.

(211a) New Soulé Steel Stud: Major improvement in metal lath studs, Soulé's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-webb design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soulé Steel Company, 1750 Army Street, San Francisco, California.

STRUCTURAL BUILDING MATERIALS

(198A) SILINITE, a revolutionary new chemical for use on porous masonry construction. Clear waterproofing compound offers long-life protection for any unpainted above grade masonry structure. Full information from Armor Laboratories, Inc., 538 Commercial Street, Glendale, California.

✓ (205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design.

The materials now in stock are available from the Davidson Brick Company in California only, 4701 Floral Drive, Los Angeles 22, California.

207A—Unusual Masonry Products: complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors.

Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(205) Gladding, McBean & Company have just released a new brochure in color with handsome photographs and technical information, this booklet is a must. FACEBRICK is available in four basic ranges of kiln-run shades: variegated red, variegated rose, coral blend and golden tan. These beautiful bricks can be inter-mixed to extend the color range and create harmonious blends. Versatile, adaptable, economical, distinctive, dramatic and colorful. Write for this brochure. Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles, Calif.

✓ (146a) Fiberglas (T.M.Reg. U.S. Pat. Off.) Building insulations—Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

(189a) Nevamar Laminate: High-pressure decorative laminate used as surfacing material for lasting beauty, resistance to hard usage. Complies with all NEMA specifications, available in wide range patterns, colors. National Plastic Products Company, 5025 Hampton Terrace, Los Angeles, Calif.

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. Makes unexcelled insulating base for radiant heating units due to cellular structure sealed by microscopic volcanic glass walls. Weighs as little as 20 to 40 lbs./cu. ft. and has adequate compression strength for this type concrete. Requires less handling and cleaning up and provides higher yield than all other perlite aggregates. Can be applied to cellular steel or pan floors. Extremely efficient as it is impervious to moisture; unaffected by extremes of temperature and accommodates considerable amount of earth movement without cracking. For your copy, write to Permalite, Perlite Div., Dept. AA Great Lakes Carbon Corporation, 612 So. Flower Street, Los Angeles 17, California.

VISUAL MERCHANDISING

(216a) L. A. Darling Company offers new 36-page Vizusell Catalog, containing illustrations and specifications of new metal display merchandising units for all types of stores. Strong upright channels, interlocking brackets and accessories make Vizusell adaptable to display of any merchandise. Extremely flexible, fits perfectly into offices and factories as divider wall supports. Lightweight, easy to arrange to your architectural requirements. For free catalog, write Dept. AA, L. A. Darling Company, Bronson, Michigan.

(215a) Reflector Hardware Corp. announces new 55-S SPACEMASTER Catalog. Contains 128 pages, over 650 illustrations of most advanced merchandising equipment on market. Includes: Wall Sections, Counter Set-ups, Island Units, Signing Equipment, Shelving, Splicing and Binning Equipment. Most complete merchandising equipment catalog printed. Available from the Reflector Hardware Corporation, Western Ave. at 22nd Place, Chicago 8, Illinois or 225 West 34th St., N. Y. 1, N. Y.

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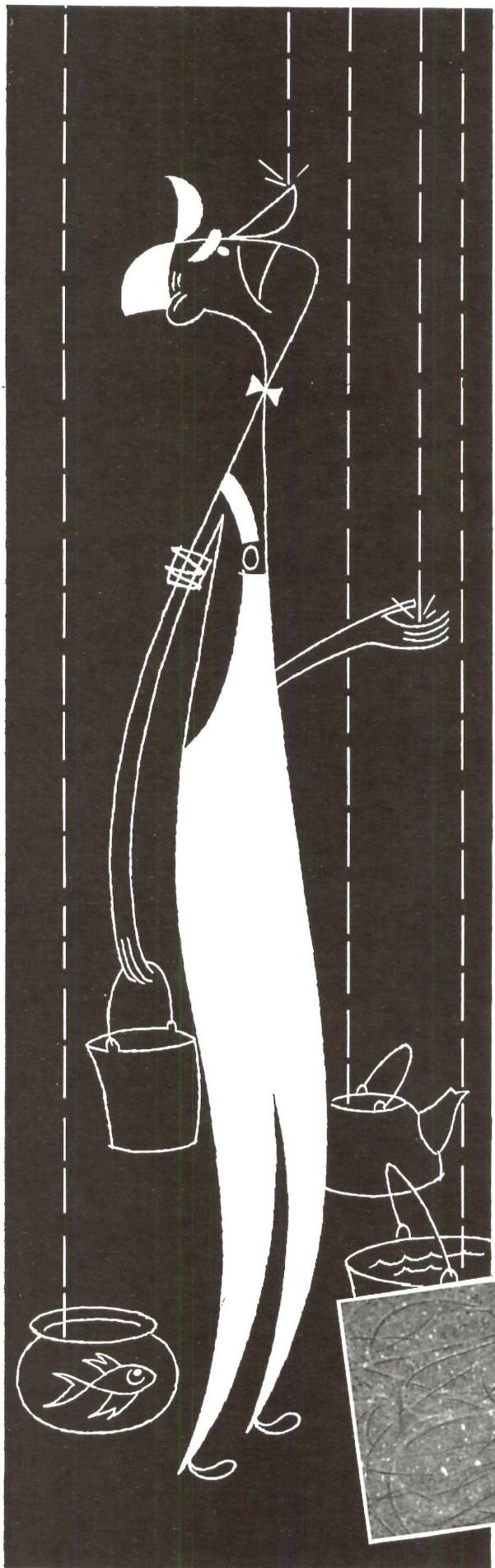
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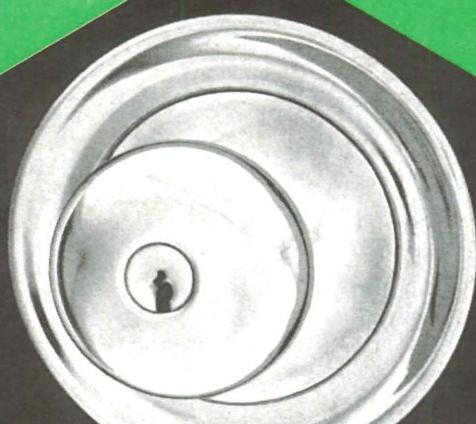
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